

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4245.

SATURDAY, MARCH 6, 1909.

PRICE
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ROYAL ACADEMY EXHIBITION.

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WATER COLOURS, PASTELS, MINIATURES, BLACK-AND-WHITE DRAWINGS, ENGRAVINGS, ETCHINGS, and ARCHITECTURAL DRAWINGS, FRIDAY, March 26. OIL PAINTINGS, SATURDAY, March 27, and MONDAY, March 29. SCULPTURE, TUESDAY, March 30.
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SEVENTIETH ANNUAL GENERAL MEETING
AT MEMORIAL HALL BUILDINGS, Farringdon Street, in the City of London,

MONDAY EVENING, March 8, 1909, at 7 o'clock precisely.
MR. CHARLES HENRY WALTER
(the Senior Trustee of the Institution)

will occupy the Chair.
By Order of the Committee,
W. WILKIE JONES, Secretary.

BOOKSELLERS' PROVIDENT INSTITUTION.

THE ANNUAL GENERAL MEETING of the BOOKSELLERS' PROVIDENT INSTITUTION, will be held, by the courtesy of the Stationers' Company, at STATIONERS' HALL, on TUESDAY, March 16, at 7 o'clock. The Lord Mayor, Sir FRANCIS TRUSCOTT, will speak, and an excellent Musical Programme has been arranged for the Conversations which will follow.
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Applications, endorsed "Principal," stating age, previous experience, and accompanied by copies of not more than three Testimonials, to be sent to me not later than MARCH 15, 1909.
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Town Hall, Chorley, February 27, 1909.

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Applications should be made on the Official Form, to be obtained, together with particulars of the appointment, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 A.M. on MONDAY, March 22, 1909, accompanied by copies of three Testimonials of recent date.

Candidates applying through the post for the Form of Application should enclose a stamped and addressed envelope, endorsed "Assistant Inspector," and Candidates who desire the receipt of their applications to be acknowledged should enclose a stamped addressed post-card.

G. L. GOMME, Clerk of the London County Council.
Education Office, Victoria Embankment, W.C.
February 27, 1909.

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OBJECTS.—This Institution was established in 1859 in the City of London, under the Presidency of the late Alderman Harmer, for granting Pensions and Temporary Assistance to principals and assistants engaged as vendors of Newspapers.

MEMBERSHIP.—Every Man or Woman throughout the United Kingdom, whether Publisher, Wholesaler, Retailer, Employer, or Employed, is entitled to become a Member of this Institution, and enjoy its benefits, upon payment of Five Shillings annually, or Three Guineas for life, provided that he or she is engaged in the sale of Newspapers, and such Members who thus contribute secure priority of consideration in the event of their needing aid from the Institution.

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The "Francis Fund" provides Pensions for One Man, 25l. and One Woman, 20l., and was specially subscribed in memory of the late John Francis, who died on April 6, 1863, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.

The "Horace Marshall Pension Fund" is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to its benefits.

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TUESDAY and WEDNESDAY, March 23 and 24, at 1 o'clock.

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TUESDAY, March 30, at half-past 12 o'clock.

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She is a notably emancipated aunt, and expresses her opinions on religion, conventions, music, and art with delightful candour and freshness. Painting is her profession, and music her passion; and she has much to say on both arts which is distinctly suggestive. If her criticisms on French impressionist painters and the *gouache* process seem rather advanced, and even prophetic, for her age, they are full of insight; and her taste in landscape, wherein she prefers the lank, waving willows of France to "our stodgy elms and oaks," has much to be said for it. She is generally good on nature, and we can even sympathize with her depreciation of the nightingale, which would be more coolly judged if it were a day-singer.

She avows herself a "Puseyite," and gives a gruesome sketch of St. Martin's-in-the-Fields in the old days when pious peers occupied the pews which looked like stage-boxes—only they had glass windows—on either side of the altar, and on their entrance "threw up the sash-windows: then they drew a seat to the front and laid their books upon the velvet ledge, for all the world as people do at a theatre, and one expected to see a fan and an opera-glass." Those were the days when "Popish practices" were eyed with deep suspicion, and the spinster aunt, kneeling during the office of the Eucharist in Westminster Abbey, was curtly told by the vergers, "If you are not going up, you must go out!" She had her compensations when she went to All Saints', Margaret Street, and heard her favourite Batiste organ voluntaries, which she afterwards tried to reproduce at "St. John's"; but as she was going there she was waylaid by a tract-distributor in Oxford Street, who presented her with a pamphlet headed "To a Drunken Ostler: where are you going, young man? To the gin palace." With more delicate irony a letter to her, misdirected Parkhurst, instead of Parkeston,

was returned to the writer with these official *graffiti*: "Not I. of W. Try London, N. Not Parkhurst Rd., Holloway, N. Retd. from H.M. Prison, Holloway, and not known there." Her devotion to Batiste, by the way, received a sad shock when, after hearing his exquisite playing at St. Eustache, Paris, she

"conceived a burning desire to see this divine soulful organist; so I waylaid him at the foot of the organ staircase. The door opened, and he came forth from the darkness. What did I see? A little fat Frenchman filling up the turret stairs with a bald head and commonplace pasty countenance. Alas! it is a mistake to desire to see the envelope of a great mind or of a poetic soul. He is the finest organist I ever heard, not even excepting Saint-Saëns."

Yet the Spinster Aunt cannot appreciate "Johann Sebastian"; but then even her remarkable genius for anachronism did not inspire her to hear Bach at his organ. In her case the love of music and painting wholly shut out all liking for poetry:—

"I never read poetry if I can get prose. Between ourselves, if the most exquisite poetry ever written was contained in the only printed book, that book would be rarely opened by me—never if the house contained a piano. Surely there is no reason why the devotee of poetry should be so superior to the music-lover?...A person's soul may be full of the melody of musical sounds, and yet be deaf to the melody of musical verse. So again colour and form may be strongly developed in one man as regards the plastic arts, but the harmony and form of a poem he finds quite incomprehensible."

But if the Spinster Aunt does not love poetry, she has a genial flow of humour to make up for the loss. Her descriptions of the shrewd talk of the two servants Betty and Nancy are racy indeed, and she takes the precaution of referring to the devil as "Him" with a capital H. There is an admirable suggestion for founding Parochial Homes for engaged couples, with an annexe where young musicians could practise the piano, because the lovers would not notice the discords; and she offers a solution of the Irish Church difficulties. She would establish the Roman Catholic as the State Church:

"The R. Cs might not agree, but I doubt them refusing loaves and fishes even with loss of some independence. From an artistic point of view, the cardinals would look well sitting up in scarlet as they do in 'Henry VIII.'"

In a book of this kind there is no need to dwell on inaccuracies, but it seems a pity that the Spinster Aunt, writing apparently in "the sixties," did not consult Mr. Lionel Cust's article in the 'Dictionary of National Biography,' published in 1898, before stating that Nicholas Stone died in 1699 and his son John "in the same year as his father." The true dates seem to be 1647 and 1667. But we do not go to the Spinster Aunt for "facts." Miss Beale has produced a refreshing and lively book, full of good things, and however she "put together" these "old letters," she has done it very well.

A History of Classical Scholarship. By John E. Sandys. Vols. II. and III. (Cambridge, University Press.)

THESE volumes bring Dr. Sandys's work to a close. They are a marvel of compression and a marvel of accuracy; more, they are not only readable, but they also hold the attention. Dr. Sandys has the art of interpolating personal touches and anecdotes amongst his mass of details, thus reminding us continually that we are reading of human lives. It does, indeed, strike the reflective mind with a sense of the insignificance of the single life when we see one man's work after another compressed into a dozen lines of small print; yet we feel sure that most of these men would be content if their work, or the spirit of it, lasted, even if it were no more than one stone in the temple of learning that their hands should have laid. Most of these scholars were men of this dignified sort; few were like Facciolati, content to live by the work of a subordinate, whose credit he did his best to take. Scholars, it is true, have their vanities and their little weaknesses: they are human. But their ambitions are mostly high, their self-devotion great. We feel this specially in the account of the struggles of scholars in early Germany. Food, wealth, clothing, even health, were all second to the love of learning; no disadvantages were too great, no toil too heavy, for these men, and it is no wonder that they left their mark. Men of this sort have been known in all countries; there are some alive still; but hardly so many altogether as in Germany in the early days. This kind of scholar is not made by County Council bursaries.

The second volume deals with the Revival of Learning in Italy, 1321-1527, and the sixteenth, seventeenth, and eighteenth centuries (excluding Germany); the third completes the survey down to the present day. The former includes the years of most enthralling interest, when the Latin classics were discovered anew, and Greek literature introduced to Europe. What a time it was—when any man might find a new author or a new book, and when the new books were not a treatise on 'The Constitution of Athens,' but Livy, Cicero, or Catullus, Homer, and Sophocles, and Plato! when printers were themselves scholars; and although men had to live, the master-passion of the age was not the love of money, but of great spirits and great ideas! It is a story which can never lose its charm.

As we glance at our notes, we do not know what to mention in such a wealth of matter. It is instructive to see that the clergy were afraid of the new learning. A monk in 1551 was heard to declare in the pulpit:—

"They have recently discovered a language called Greek, against which we must be on our guard. It is the parent of all heresies. I observe in the hands of many persons a work written in that language, called the New Testament. It is a work teeming with brambles and vipers. As for Hebrew, all who learn it immediately become Jews."

In the twentieth century the tables are turned. It is the apostles of Progress who hate Greek, and Greek is saved by the country parsons: as for Hebrew, who would learn Hebrew? There is no money in Hebrew. In the great age of learning even the dumb creation was affected by the mode. Fabretti of Urbino, who spent his time in delving among ruins and vaults, was aided by his horse:—

"This wise and faithful animal, named Marco Polo, had acquired, it is said, the habit of standing still, and as it were pointing, when he came near an antiquity; his master candidly owning that several things which would have escaped him had been detected by the antiquarian quadruped."

The earlier scholars had more *esprit*, the later more learning; and the imagination is staggered by the achievements of a Boeckh, a Fabricius, or a Mommsen. It is certainly true that learning for a long time obscured the more human influences of antiquity; and amongst the scholars of the eighteenth century one feels the creeping paralysis that has resulted in a mechanical system. Now we see a reaction, partly due to the influences of archæology and excavation, partly to the genius of the teacher. The methods of the great schoolmasters of the past, a Guarino or a Vittorino, of Vives and Cordier, of Erasmus and Scaliger, continued by a few men of genius like Comenius and Gesner, were obscured by the grammarian's ideal, which resulted in intellectual death: the modern who wishes to save for the young something of the bright intellectual life of the past may find many useful hints in these volumes. It is a striking comment on our English system that few schoolmasters in this generation show much evidence of scholarship: in the last generation there were several; and in the nineteenth century a large share of the work of research was done by the German schoolmaster.

We must not forget to mention that these volumes are enriched with a large number of portraits. We are truly grateful for these, since even the old prints show somehow the characteristic marks of personality, and enable us to understand the men better. There are also comparative tables showing for each century, in parallel columns, the names and dates of the chief scholars. These and the Bibliography are very useful. We append one or two corrections: ii. 196, read North for Florio; 243, note belongs to Holland's 'Plutarch,' not his 'Livy'; iii. 408, Badham met Cobet first in 1843 (Cobet, 'Brievan an Geel,' p. 399).

Simon Fraser, Lord Lovat: his Life and Times. By W. C. Mackenzie. (Chapman & Hall.)

SIMON FRASER, LORD LOVAT, has been commemorated with Titus Oates in a volume called 'Twelve Bad Men.' His life was also written by Hill Burton, but without the industry and fullness of information which Mr. Mackenzie brings

to his task. Mr. Mackenzie has made good use of documents among the Additional MSS. of the British Museum which were unknown to Hill Burton, and he studies Lovat in an impartial spirit, attempting neither to whiten nor blacken his character. Some difficult points are cleared up, a few errors of long standing are corrected, and we see Lovat as the able, ambitious, unscrupulous Scot, very vain, very insinuating, and devoted above all things to his clan, his ambition being to raise it and himself at least to the level of the Argyles and the Huntlys.

Simon began life by four years of hard reading at his University, Aberdeen, as he tells us, for he was then a younger son, and probably hoped to make the Bar a step to political life. The death of his elder brother made him the defender of the right of his father, Thomas Fraser of Beaufort, to the Lovat title and estates, then held by his cousin, his father's nephew. This Lord Lovat married Lady Amelia Murray, daughter of the Marquis of Atholl, and sister of that Lord John Murray who declined to join the great Dundee before Killiecrankie. Lord Lovat was induced by the Atholls to make his daughter Amelia his heiress, thereby cutting out the father of Simon and Simon himself. Now the barony of Lovat was a male fief, as the Supreme Court of Scotland recognized in 1730. Simon was thus kept out of what was legally his own, and to get his own was his honest and natural desire. His finances did not permit him to try the remedy of the law, and his conduct took the form of violent actions. It may be doubted whether his marriage with the Dowager Lady Lovat, aged thirty-one when Simon was about twenty-one, should be considered a "rapt" or a "rape." The law decided that it was the latter, and also found Simon, in absence, guilty of high treason. These two verdicts oppressed him: he lived a wandering, brigand-like life when in the North, and naturally found his way to the exiled Court of St. Germain. Then came his semi-official visit to ascertain the state of feeling in Scotland (1703). Mr. Mackenzie succeeds, where others have failed, in disentangling the two Murrays, John and James, who are mixed up in this affair. John accompanied Lovat, and defended his honesty after Lovat returned to France; but James took the opposite view, and influenced the Courts of Versailles and St. Germain against Simon, before John Murray was able to arrive with his favourable report. Meanwhile, in this country Lovat had spun a web of intrigue round Queensberry, who, on his information, revealed a Scottish plot, hoping to crush his rival Atholl. But the information was so incorrect that Queensberry lost office. Lovat was accused of returning to France as a spy of England; Robert Fergusson the plotter informed against him, and Sir John Maclean with other Scottish connexions of James saved themselves by throwing guilt on Simon. In France Mary of

Modena, Berwick, and Middleton were all persuaded of Lovat's treachery, Middleton dissembling his hatred to an extent which Mr. Mackenzie blames. Whether it were wicked or not to deceive that arch-deceiver Simon is a question for political casuists. Simon was long a captive at Angoulême; he became a Catholic, and professed his belief at his death.

Simon had a quarrel with the world, and in 1715, with that pleasing writer Major Fraser of Castle Leathers, he managed to return to England. Mar's rising was running its course, and Simon, after many adventures well known through the book of "the poor Major," raised his clan in the interests of the House of Hanover and the Protestant religion, took the town of Inverness, and did all the harm in his power to the Jacobite cause. Consequently he recovered his estates and title, and was in a position which he thoroughly enjoyed—a cock of the North. How he was vexed by the English Government, which began to distrust him; how in 1736-7 he entered into relations with the Cause; how he played for a ducal title from James, wrecked the Jacobite party in 1745 by his futile vacillations, and lost his head in 1746 is a familiar tale.

The merit of Mr. Mackenzie lies in his patient and careful disentangling of the most complicated knots of intrigue (Lovat's marriages are as intricate as his political plots); in his new information, notably the love-letters of Lucy Jones to Simon; and in his fair dealing with a character which had some sympathetic traits, such as loyalty to clan and kindred. That Mr. Mackenzie does much in the way of clearing the Earl of Mar from the charge of military ineptitude we fail to see. He had a larger force than ever followed Montrose or Dundee, but he neither led them to victory, nor even kept them supplied with powder, though that commodity is a product of human skill, and could easily have been manufactured in Perth. As Mr. Mackenzie himself says, Mar "had excellent material at his disposal, and a more energetic commander would undoubtedly have used it to a better purpose." Simon's egregious vanity was not quite compatible with a sane mind; his brutality in the matter of the rapt or rape is not easily condoned; and to trust him was a fatal error. But it would be unfair to regard him as a monster of iniquity: he was more like a better-educated Barry Lyndon with a much wider field for his operations. The Jacobites had a tenderness for his memory, though he twice dealt deadly blows to their cause; and nobody can deny him the virtue of courage.

Perhaps the most interesting portrait in the book is that of "the poor Major," Fraser of Castle Leathers, a "very pretty man" in the trows. Unluckily, we are told nothing about the artist; was the Major painted in France? Mr. Mackenzie, by the way, throws some light on Sir Alexander Maclean of Otter, a very gallant soldier under Dundee, and later colonel

of a regiment in the French service. "There is no conclusive evidence that the Col. Maclean who betrayed Ormonde (1715) was Sir Alexander." Was there more than one Col. Maclean then in the French service, and is there any certainty that Sir Alexander was alive in 1715?

Thomas Pownall, M.P., F.R.S., Governor of Massachusetts Bay, Author of the Letters of Junius. By Charles A. W. Pownall. (Henry Stevens, Son & Stiles.)

THERE WAS room for a brief biography of Governor Pownall, since he played no inconsiderable part in the affairs of his time, and in many ways anticipated the modern theory of Colonial administration. But it is to be feared that Mr. Charles Pownall has to a large extent defeated his own end by developing the career of his kinsman to the prodigious length of some 460 pages, with a prolix supplement on 'The Colonies under Kings George III. and Edward VII.' He writes with ability, and his work is unmistakably the outcome of painstaking research. The Record Office, the British Museum, and eighteenth-century literature have supplied him with evidence which on several important points amplifies or corrects previously accepted ideas about the Governor. Unfortunately, he has not known what to reject. We are compelled to follow Governor Pownall, after his return from America, in the House of Commons, through one session after another, though he was admittedly a poor speaker and destitute of political influence. Worse still, we have to peruse analyses of nearly all his writings, though a good deal of them is of little value, notably his disquisitions on Roman antiquities and the origin of the European races. There was some reason for Horace Walpole's sneer at "pert Governor Pownall, who accounts for everything immediately, before the Creation or since."

The eagle eye of Chatham discerned in Pownall, who had originally gone to America as secretary to Sir Danvers Osborne, the Governor of New York, a fitting instrument for breaking down the French ascendancy in America. Pownall, according to his own statement, which is evidently trustworthy, pointed out that victory was to be attained by striking directly at Quebec; and that the expedition should be twofold, one part sailing up the St. Lawrence from England, the other operating from the Colonies. This communication was made to the Minister while Pownall was visiting England in the latter part of 1756. In February, 1757, the *Gazette* announced that he had been appointed Captain-General and Commander-in-Chief of Massachusetts Bay, in the room of the incompetent Shirley. Mr. Charles Pownall tells with much detail the story of the Governor's vigorous administration. There can be no two opinions as to the loyalty with which he backed up the military and naval commanders, or the tact with which he managed the Massachusetts Assembly,

a body that required riding with a very light rein. But, when Quebec had fallen, the Lords of Trade thought that British authority must be reasserted. Pownall was transferred to the better-paid, but unimportant Governorship of South Carolina. He did not take up the appointment, but returned to England; and after serving on the Continent as Commissary-General, he never held public employment again.

In the House of Commons Pownall kept ostentatiously clear of party, in days when it was necessary to be among the "friends" of this statesman or that. He thereby doomed himself to impotence, especially as his views were much too enlightened for general acceptance. Thus Pownall urged that the American Colonies should be given direct representation in the Imperial Parliament; he drew a determined line between external and internal taxation; and he recommended negotiations for peace while the majority were obstinately bent on continuing the war. Pownall even suggested that he should go as an unofficial agent to the Colonies with a proposal that Britons and Americans should combine to suppress the Indians:—

"I will without commission, without pay or the expectation of any reward whatsoever, go myself to the Congress and make the proposal. And though I take with me no commission by which Government may be committed....I will find a way to give assurance to the Congress that they may act on my proposal. I will put myself as a hostage into their hands for the truth of what I propose and for the good faith of Government. On this ground I am ready to set out this moment. I feel not a little happy that what I have said is well received by the House. Whether it will be accepted and adopted by Government I know not, I feel I have done my duty."

But to all his advice and entreaties the Government turned a deaf ear. It is conceivable that he talked and wrote too much. A later generation of politicians was wont to exclaim in dismay, "Here comes Stuart with his eternal Poles!"

Mr. Charles Pownall boldly describes his kinsman as "author of 'The Letters of Junius,'" his theory being that Francis wrote them at Pownall's dictation. This idea is fifty years old, so far as Pownall is concerned; and various coincidences can be adduced in its favour, such as the apparent idleness of the Governor's usually indefatigable pen while the Letters were being published, and Lord Shelburne's saying that "the grounds of secrecy had been removed by death" two months after Pownall had passed away. Mr. Charles Pownall might also have quoted the third Lord Holland's impression of Francis's conversations that "he always seemed to me to know or imply something about Junius, but to deny strictly his being the author" ('Further Memoirs of the Whig Party,' Appendix D). But these and the other points cleverly elaborated by Mr. Charles Pownall fall very far short of proof. It is one thing to discredit Francis's authorship as opposed to penmanship; it is another to bring that

authorship home to Pownall. The theory seems to us to break down absolutely in the important matter of style. We can see no resemblance whatever between the sharp, antithetical sentences of Junius, and the undistinguished prose of Pownall. A conceivable emendation of the theory would be that Francis or another "wrote up" rough notes supplied by the Governor. But that again would be a mere conjecture, unsupported by tangible evidence.

NEW NOVELS.

Jimbo. By Algernon Blackwood. (Macmillan & Co.)

MR. BLACKWOOD relates the psychic adventures of a timorous boy during the period of coma following concussion of the brain. Fright, in the form of a winged giant, captures his discarnate spirit, and imprisons it in a house resembling "the Empty House," which he has dreaded ever since an indiscreet governess suggested that it was haunted by evil. His attempt to escape by means of wings, which he is taught to use by the governess's ghost, is the motive of a distinctly clever and even poetic fantasy of aviation. The total effect would be stronger if Mr. Blackwood had revealed or appeared to reveal a doctrine about fear which would uplift the reader, but one leaves these pages with just as much respect for the power of fear as one had before perusing them.

The Archdeacon's Family. By Maud E. King. (John Murray.)

MISS KING's story is the work of a close observer and a clever writer who has not yet mastered the rules of construction nor the value of omission. She gives her readers too intricate a study of the careers and emotional experiences of two of the three sons of Archdeacon Tatham. These are both influenced by the same woman, for the charming Hilary's weakness which is ultimately to be his ruin begins with the pretty Welsh peasant girl who later, as a famous singer, calls out all the strength of renunciation as well as the sweetness in the sturdier character of the younger brother. Their stories are true enough to life, and in themselves admirably told, but include a superfluity of detail, while they are not closely enough woven to satisfy the dramatic purposes of fiction. The characterization is all excellent. Mrs. Tatham, the witty, eccentric little old lady whose worldly ambition, thwarted by the spiritual temperament of the Archdeacon, is centred in her sons, is an excellent creation.

A Son of the Emperor. By Newton V. Stewart. (Methuen & Co.)

MR. NEWTON STEWART, a new recruit to the ranks of historical novelists, has chosen the natural son of the great Emperor Frederick II., Enzo, for a time King of Sardinia and Corsica, as the hero of his romance of the Middle Ages. Enzo, who is represented as having a singularly

charming personality, played a prominent part in the final struggles of the Guelphs and the Ghibellines, and especially before his tragic eclipse he was an active and useful asset in his father's prolonged duel with the Papacy. The author must be thanked for having avoided the note of brutal cruelty frequent in novels of mediæval Italy. If he errs, it is rather in a touch of sentimentality in his characters, especially with regard to the heroine Bianca of Bologna. They are, however, on the whole pleasant people to read about; there is no lack of stirring and interesting incident; and the gorgeous atmosphere of the Renaissance is well sustained.

John Broome's Wife. By E. B. Moffat. (Fisher Unwin.)

HELEN RIVERS, a young girl driven to despair by her lover's betrayal and desertion, is prevented from drowning herself by a blind man, who, through his infirmity, has himself drained the cup of bitterness. John Broome is a complete stranger to her, but he at once conceives the chivalrous notion of giving the desperate girl his name and protection. Unfortunate misunderstandings which arise on their wedding day do not tend to simplify their relations, which are further complicated by Broome's frantic jealousy when his wife becomes a mother, though it is not until the end of the story, through another woman's jealousy, that he discovers her lover's identity with his own favourite cousin and heir. Meantime a mutual love has grown up between the strange couple, which proves strong enough to override all barriers. Miss Moffat has treated a situation which is in many points conventional with some freshness, and she has evident feeling for a dramatic situation; but the end is commonplace, and less successfully handled than the earlier chapters.

The Straw. By R. Ramsay. (Hutchinson & Co.)

ALTHOUGH this novel may be read appreciatively as a Leicestershire hunting and racing romance, it is more interesting and imaginative than such a description would imply. The principal character, Lord Tokenhouse, is an almost perfect example of the man of secret power, the human counterpart of the dark horse who leaves the favourite behind. He is also a powerful instrument of Nemesis. "The Straw" is a lovable woman whom a villainous major marries for her money. Humour is provided by a burlesque burglary and the operations of two gentlemen farmers called the Babes.

Links in the Chain. By Headon Hill. (John Long.)

THE acumen of the amateur detective of fiction is apt to become tedious, but Kenrick Herriot, the Home Office official with "a clean-shaven, actor-like face," in this story, though not above discerning a vital clue in the chance juxtaposition of brown and white breadcrumbs on a

table-cloth, displays, on the whole, unusual and refreshing common sense. The mystery which taxes his powers—to wit, the murder of a dissolute old baronet, brained by a decanter in his own dining-room at dead of night—coupled with unjust suspicions, is scarcely novel in conception. The details, however—comprising a Bond Street clairvoyant of the adventuress type, together with a lady (the widow of the baronet) suffering from homicidal mania—are treated with freshness and a laudable regard for relevancy; while suspense is skilfully maintained to the end.

Diana of the Swamp. By Roy N. Clarke (Harper & Brothers.)

SOME picturesque portraits of Virginian negroes render this story readable, despite the bald sensationalism of its plot. The title-character is a negress who, in the days of slavery before the Confederate war, cursed the family of her Spanish master, who had killed her son in a fit of ill-temper. The chain of catastrophe ends with a murderer's suicide, before which we have the spectacle of an innocent young doctor in the dock.

The City of the Golden Gate. By E. Everett-Green. (Stanley Paul & Co.)

THIS is not a good story, nor is it well told, while its illustrations are humorously grotesque. It is a sensational tale of a beautiful girl who is dominated by a handsome villain with hypnotic gifts. She flees from his baleful neighbourhood to San Francisco, which leads to the introduction of the earthquake. Naturally the handsome hypnotist turns up there, and things happen in a melodramatic fashion.

Captain Vanion's Business. By Walter Dalby. (Alston Rivers.)

THERE is more study of character in this than in most books of adventure, though in the main it is a story of incident and travel in a wild part of Africa. It is long and fairly well written. Its detail is good, and gives evidence of painstaking work. These facts will more than compensate the ordinary novel-reader for the other notable thing about the story, which is that in essentials it is all wrong. As a study of character it hinges upon impossible premises. Forget these, and the story itself proceeds most satisfactorily. Continue to bear in mind the central motive which takes the heroine to Africa, and the rest is spoilt.

The Unloved. By Ethel Hill. (Greening & Co.)

MISS ETHEL HILL makes a great strain upon her readers when she asks them to believe that an enlightened, healthy, level-headed young woman, as her heroine is represented to be, should have chosen to be the mistress of a brutal and unattractive scoundrel who did not even love her. Mary Primrose, when she classed herself with the "unloved," was no doubt an instance of a person whom the world

is content to take at her own valuation, since whilst she discoursed upon love and liberty and the "true harvest of womanhood," she refused in the beginning to contemplate any of these in the accepted fashion. There are a good many characters introduced, merely for the purpose of discussing, sometimes with effect, the social and economic problems of the day; but it is a depressing book, since no solution to these is offered, and the ultimate peace which Mary is supposed to find is unconvincing.

VERSE.

MR. LAURENCE BINYON'S *London Visions* (Elkin Mathews) is a reissue of verses already printed, together with certain additions. Many of the pieces of the calibre of 'Narcissus' or 'The Mother,' though too slight to challenge criticism on their own merits, afford some justification for the author's wish that the whole should be regarded as "a single corporate poem." But with this concession granted the work remains singularly uneven, and lightness verging on triviality, alternating with passages both laboured and ponderous, produces a general effect of inchoateness which is distinctly disappointing. Apart from this failing—which must needs be a serious detriment to the value of the book—there are many excellent things in Mr. Binyon's 'Visions.' He has caught the atmosphere of London—especially the London of evening and the small hours—with a subtlety and suggestion essentially his own. Witness the following from 'Mother of Exiles':—

Ships on far tracks are stemming through the night;
South, east and west by foreign stars they steer;
Another half-world in the sun lies bright;
The darkness and the wind are here.
And now the rare late footfall scarce is heard,
But the wind cries along the emptied street;
In cowering lamplight flicker the fine drops
To vanish wildly blurred;
A hunted sky flies over the housetops.
Inopportune guests beat,
Shaking the windows, knocking at the doors
As with phantasmal hands,
A crying as of spirits from far shores
And the bright underlands,
Seeking one place
That is to each eternal in the hue
The light, the shadow of some certain hour,
One pang-like moment years cannot efface.

To the many everyday features of London life—Hyde Park oratory, building operations, road-mending, and the like—Mr. Binyon brings a large leaven of that power of transfiguring common things which is the poet's birthright; but he is at his best only while he holds to what may be termed the contemplative vein. Attempts to depict the definite vicissitudes of definite persons demand a lesser degree of aloofness than that which sees an impressive symbolism in the figure of a "house-breaker," axe in hand, standing "on high in the torch glare," or finds food for picturesque meditation in sunsets and the night-glow of London skies. For this reason the tragic note in such poems as 'Martha' or 'John Winter' is unreal—with a remoteness from the conditions of life described hardly atoned for by graces of imagery or diction—and is, moreover, not entirely untainted with sentimentalism. Had the author chosen to present the older work comprised in the volume in a revised and emended form, much that is weak might have been eliminated. As it is, he has preferred, as he tells us in his Preface, to leave it unaltered, and has come through the ordeal with distinction.

Experiences. By Katharine Tynan. (A. H. Bullen).—There is little that is striking in Mrs. Hinkson's new poems, and many

of them, in their leaning towards facile triviality make severe demands on the reader's indulgence. For example, the application of such epithets as "delicious," "exquisite," and the like, to gorse, hills, and other natural objects, suggests rather the chastened enthusiasm of the tea-table than a serious poetical conception, and is in harmony with the spirit of elementary metrical commonplaces like

Outside my open window
A stretch of village green,
Freshness of quiet morning
Is on the peaceful scene;

or

This is the last time we shall sit and see
The dreaming hills so dear to you and me;
The last time that this mountain wind so cool
Shall lave us in its freshness beautiful.

Lines of this description scarcely soar above the customary level of hymnody, and are typical of the greater part of this little volume, where potential daintiness is consistently brought to nothing by an injudicious laxity of technique. For the rest, the genuine lyrical instinct evident in the stanzas called 'A Memory' goes far to palliate the familiar sentimentalism of their theme, and two poems of a religious tone, 'The Garden' and 'The Man of the House'—each reverently conceived and prettily expressed—are worthy of all praise.

Mr. A. C. Benson's gently meditative volume *Poems* (John Lane) belongs to a subjective, almost self-conscious order of poesy. In his capacity of "the Poet" he communes with woods and rivulets, and lets his fancy play, in delicate, not always too significant fashion, round flowers, beasts, and birds, culling therefrom the pensive optimistic musings, relative to the future state and laws divine, which to a well-ordered mind are soothing and seemly. The "poet's" rightful atmosphere is in his conception one of aloofness and detachment, symbolized in a beautiful stanza from the ode called 'Monnow':—

Here will I lie a little, till the sun
Slope westward, and the vale be brimmed with shade,
And hear the babbling waters briskly run,
Till every drowsy sound, the clinking spade,
Lowing of cattle from the windy down,
Crying of cocks, the slowly creaking wain,
In deep content the peaceful thought shall drown,
Ay, even the measured puffing of the train,
That hurries busy hearts from town to dusty town.

These lines are admirable in their picturesque suggestion, but they are succeeded by a lengthy admonition of the stream Monnow, including the tracing of its course to the sea, as well as a multitude of the "just reflections" beloved of Dr. Johnson, which, being neither new nor trite, may be said to have attained to the ideal of mediocrity. The omnipresence of the poet's Ego gives rise, here and elsewhere, to a sense of self-centred seclusion which, combined with the trim monotony born of infinite care and unflinching nicety of diction, provides a cage rather than a setting for the spontaneous impulses of the singer. Again, there is thought that is in itself poetry, forging for itself, as it were, its own fetters of expression, which no excess of polish will vitally impair or improve; there is also the thought which is capable of being expressed poetically in verse, and for this—the divine fire being absent—recourse must be had, among other things, to that prop of conscientious versifying, the adjective; and what may be termed the adjectival spirit is strong on Mr. Benson. To "set and reset the curious epithet" (the phrase is from the author's poem on Gray) is a weakness that may be too freely indulged; it is akin to the over-scrupulousness that will

add and alter, many times,
Till all be ripe and rotten,

This tendency is doubtless responsible for the phrase

Where bulged the buxom plum,

and such a conjunction as

The outrageous splendours of the Morn;

while the perils incident to a well-stored mind could hardly be more cogently set forth than in these frankly reminiscent lines from 'At the Grange':—

Nay, nay! be master of thy fate;
Knit close the bonds that shall endure;
And if thou canst not yet be great,
Be calm, be pure!

But if the volume as a whole reveals no striking poetical personality, it is not without its flashes of real beauty, which atone for much. Of such is the following picture of the fenland; of the

Wooded islands crowned with byre and barn,
Where all day long the goodman biding hears
No sound save clack of waters, or the drum
Of bitter, or the curlew's whistle faint,
Or scream of ruffs, that stamp the marge to mire,
Or booming of a culver down the marsh,
Or grave entreating bells, that ring the folk
To sermon, in the pauses of the wind.

Finely conceived too, is the simile which concludes the sonnet on Keats:—

Thy name is writ in water, ay, 'tis writ
As when the moon, a chill and friendless thing,
Passes and writes her will upon the tide,
And piles the ocean in a moving ring;
And every stagnant bay is brimmed with it,
Each mast-fringed port, each estuary wide;

while for its lyrical spontaneity, in notable contrast to the prevailing spirit of the book, the final poem, 'In a College Garden,' deserves quotation:—

Birds that cry so loud in the old, green, bowery garden,
Your song is of Love! Love! Love! Will ye weary not nor cease?
For the loveless soul grows sick, the heart that grey days
harden;
I know too well that ye love! I would ye should hold your
peace!

I too have seen Love rise, like a star; I have marked his
setting;
I dreamed in my folly and pride that Life without Love
were peace.
But if Love should await me yet, in the land of sleep and
forgetting—
Ah, bird, could you sing me this, I would not your song
should cease!

Mr. Benson's aptness for the Laureate-like task of writing both decorously and with distinction on topics of public interest—like the death of her late Majesty and the Japanese alliance—is also, we think, significant of his limitations.

Poems, by J. Griffyth Fairfax (Smith, Elder & Co.), shows lyrical talent above the ordinary, and an imaginative power as welcome as it is rare. Many of the poems are Hellenic in their inspiration, and of these the soliloquy of Ariadne may be singled out for the sustained and dignified beauty of its blank verse, of which the lines following—on Nemesis—deserve quotation:—

Late, late she hastens, and her tread is soft
As if she went on flowers who carries death,
And holds the keys of night. Her eyes are calm,
With a far glimmer like a dying fire
That takes from winds of hate a fiercer glow,
And burns most vivid when it seems most dim.

Equally good—with the same measure of suggestive imagery and discerning craftsmanship—is the poem to Circe, where the sorceress is thus described:—

Thou upon a throne wast sitting
Silver, and thy thoughts went flitting,
Silver shapes that murmured,
While thy golden hair was floated
Round the column ivory-throated,
Proud in bearing,
Proud in wearing,
Like a crown, thy golden head.
Blood upon the snow, a jewel
In a fillet bound thy brows,
Like an evil thing, and cruel,
Prisoned in a sinless house;
Whence a flame went turning, turning,
Piercing keen and subtly burning,
From the fires of hatred fed
By the furies never dead.

Among numerous short lyrics, of which the prevailing excellence more than atones for occasional triteness and triviality, mention should be made of the delightful, memory-awakening lines on 'The Upper River,' and, in particular, the daintily fanciful little poem 'Moths,' beginning:—

Little brothers of the dusk,
Flitting when the moon is low.

Something of the atmosphere of Mr. Fairfax's work may be owing to Shelley, something to William Morris, and much to Mr. Swinburne; but it possesses individuality, fresh and distinct, by virtue of which its author may go far.

Songs of London. By Herbert E. A. Furst. (Gowans & Gray.)—Light verse, except in the case of parody, can ill afford to forgo the bonds of metre; and for driving home a point there is no device so efficacious as the apt rhyme. Hence Mr. Furst's satire, prone to find expression in measures both rhymeless and irresponsible, wastes much of its force, and in the presentation, for example, of such an excellent idea as that contained in the lines called 'An Important Event in Piccadilly' savours of the crude rather than the incisive. More finished in effect, because set forth in the comparative straitness of blank verse, is 'Jerusalem Liberata,' with its three parts or stages, entitled respectively 'Whitechapel,' 'Maida Vale,' and 'Park Lane'; while the impression of 'London E. (From the Great Eastern),' as a familiar picture of civilized desolation portrayed with striking, if saturnine individuality, deserves quotation—

And Satan alarmed the Gates of Hell,
Go, take the Tunnel on the left, said he;
The End of which is where I join thee next.
A smell of sulphur—Beelzebub was gone.
I walk along a dark and clammy path
Till I emerge once more into the light,
Upon a platform—high and damp and cold.
A drizzling rain soon soaks my very bones;
Cold blows the wind:
I'm waiting.
So far as I can see are roofs and chimney pots,
And squalid streets,
And lumbered yards, with here and there some
washing
Hung (in the wet) to dry.

The clouds stand still, and shed incessantly
Ironical waters over all the scene.
My wearied pulse beats low, my heart grows chill;
Now Satan comes with scowls and heavy frowns;
I thank my fate for hope of Satan's Grill.
We leave, but where we met were
Hackney Downs.

Our criminal system, promiscuous charity, and the Bank are among Mr. Furst's other topics; but the continual emphasizing of obvious forms of "class distinction," which seems the burden of his song, is a satirical phase which, to be cogent, demands a greater depth of insight than is discernible in this volume.

Sir Christopher, and other Poems, by A. E. Jessup (Nutt), shows good taste in diction, and ample knowledge of what is really fitted for poetical treatment. But the pieces are as a rule too obscure in meaning, and too overloaded with detail. 'Sir Christopher,' which occupies over forty pages, inculcates a striving against sin and self, but by what means the ideal is to be attained is not clear. The next poem, 'She Heedeth Not,' is also obscure to us. 'The Typhoon' contains some effective imagery, but would gain by simplification and reduction. Mr. Jessup has plenty of ideas, but is hardly master of his "thickcoming fancies."

Mr. Walter Earle's verses *Thoughts by the Way* (Allen & Sons), inscribed to the memory of G. F. Watts, are principally devotional in character, and in their relation to the general public esoteric, being apparently based, in many cases, on purely personal associations. The following stanzas from one of the many poems entitled 'A Thought' are characteristic:—

Men follow his wake, and claim they make the reform by
the laws,
But their eyes all the time are blind to the great inspiring
Cause,—

Things have to be dreamt and felt before they are seen and
known,
The Spirit surely is real if the body can be God's own;

and the same may be said of the lines:—

Shrine of transcendent Hope! If now upon this earth
We reach behind the veil of mysteries,
Who knows the fuller possibilities
When hand and mind and heart
Shall consecrate their art
In all the perfect Beauty of the second Birth?

The author is over-disposed to content himself with poetical formulae, and his reflections—sincere, if scarcely profound or original—have little in the way of suggestiveness or imagery to commend them.

Conradin: a Philosophical Ballad, by C. R. Ashbee (Gloucester, Essex House Press), is in the nature of an allegory, intended presumably to point the oft-told moral that in this imperfect world the spirit of light and progress is, at the outset, doomed to apparent failure. Conradin, the hero, sets out at the head of "twice ten hundred mounted men" to win a so-called "Sicilian Paradise," and encounters a variety of mysterious persons—a ragged boy, a knight, a scholar, and a Sibyl (whose utterances, however, are of little assistance to the reader)—before being finally overthrown and executed. The complaisant vagueness of the narrative might have been redeemed by the quality of the verse; but the latter is, like its theme, crude and slipshod, and its general level is sufficiently indicated in the lines:—

Prince, as you ride, Oh, take with you
This wreath of Amaranth and rue,
It blooms in the deathless tombs of kings;
It may help you to ward off evil things.

A wealth of classical reminiscence—including a startling allusion to the bones of Aristotle,

that lie
In the tomb that swings between earth and sky—
and some striking illustrations by Mr. P. A. Mairet, fail to add poetical significance to the volume.

THE FUTURE OF THE POOR.

SINCE the appearance of the excellent volume of Mr. Beveridge reviewed by us a fortnight ago we have been weighed down by books and pamphlets, and have had the opportunity of perusing the Reports, though not the evidence, of the Poor Law Commission. Mr. Beveridge has covered the entire ground: other contributions to the literature of the wide-reaching questions opened by the inquiry are more polemical. We select for special notice a small book by Mrs. Bosanquet, *The Poor Law Report of 1909* (Macmillan), and the volumes of Mr. and Mrs. Sidney Webb. Mrs. Bosanquet is one of "the Majority," although that majority is diminished by individual dissenters unknown to mere newspaper readers. Mr. and Mrs. Sidney Webb in their attack upon the Majority find, for example, powerful assistance from the admirable "Memorandum" of Dr. Downes printed between the hundreds of ponderous pages belonging respectively to the Majority and Minority Reports. It is unnecessary for us to follow our notice of the work of Mr. Beveridge by a full account of that of Mrs. Bosanquet, and we confine ourselves to naming points of novelty and some matters of doubt. The new problems of Insurance are not fully faced by either side. To say this is not to blame the writers, who themselves point out the reasons why fresh inquiry must be undertaken with regard to proposals at present crude. Mrs. Bosanquet in one passage appears to use the term "Invalidity" in a different sense from that in which translators of German and French schemes have introduced it to us, and intermediate between this Continental use and the English habit of confusing "Invalidity" with "Sickness." Mrs. Bosan-

quet suggests that the best means of promoting insurance is to induce and enable Friendly Societies to cover permanent disability, and also to attract the ill-paid multitude who still stand outside their organization. One of the difficulties besides cost is the extraordinary difference in this respect between Scotland and England: Ireland, as we know, presents even greater discrepancy in "providence," but for reasons other than those which apply to the northern kingdom. Mrs. Bosanquet and her colleagues of the Majority seem to favour "the Belgian scheme," but "have attempted no estimate of what the charge to the State might be." Actuaries consulted by the Commission have introduced the term "Illness," and their opinion illustrates the reasons why permanent separation of funds between Sickness and "Invalidity," meaning Disablement, has been found unworkable in Germany. We may point out that in this country there is a further difficulty, namely, that Disablement, which runs into Sickness on one side, runs into Workmen's Compensation on the other. In the United Kingdom the entire cost of compensation for accident and for scheduled Diseases of Occupation is borne by the employer. No one proposes to throw on the employer more than a fraction of the cost of general Disablement or Invalidity. Obviously the breaking-up of the Poor Law, as recommended both by the Majority and the Minority of the Royal Commission, may involve a struggle as to the large fringe of assisted human life which cannot be scientifically divided between accident, sickness, old age, and invalidity. Neither, for the most part, do our amateur advisers face the great difference in the mind of the young worker, called on to set aside for insurance a portion of his wage, between old age under seventy, unemployment, sickness, and general disability. Mr. Ramsay MacDonald has expressed an opinion upon this subject well worth consideration; but observers with equal facilities for judging the opinion of the poor have come to an opposite conclusion. Death is the only dead certainty; and hence the willingness to insure for "death benefit." The rest are doubtful.

Mrs. Bosanquet, like all her colleagues, inclines towards public help to the unemployed benefit funds of the trade unions, but points out that "it is the highly-skilled and, therefore, most highly-paid workmen who are insured, for in most cases the trade unions of unskilled workmen give no unemployment benefit."

A larger question still lies behind all proposals made to the public in the last few weeks. Those who have special acquaintance with the subject insist, as a part of any complete scheme, on a vastly extended power of locking-up the less desirable elements among the population. Is there the slightest chance that this "remedy" will be adopted? Among those who are to be treated by "detention" are the sufferers from certain classes of disease, "unmarried mothers" (except where exempted for reasons given), and "loafers," as well as persons who neglect their families or make them chargeable to the public "owing to habits of...idleness," &c. All readers of eighteenth-century literature are aware of the results produced in England, France, and the American Colonies by such treatment of these "classes in "houses of correction."

The volumes of Mr. and Mrs. Sidney Webb entitled *The Break-up of the Poor Law* and *The Public Organisation of the Labour Market: The Minority Report, Parts I. and II.* (Longmans), are of the

highest interest. The authors attack their colleagues of the Majority for their

"morbid wish to alter names, in order to give a flavour of generosity to the new Poor Law....The good old-fashioned term 'detention' is deemed 'infelicitous,' and whenever the....Authority wishes to detain a pauper against his will, the instrument will be disguised as an 'order for Continuous Treatment.'"

When the Majority pass from this "illusory nomenclature," they do not escape whipping, and are, not without justice, charged with an "unconcealed purpose....to withdraw the relief of distress from popular control." Even one of the Majority, Dr. Downes, dissents, we may note in passing, from the "proposal to sweep away the representative system in this field of Local Government, contrary to national instinct and established principle, and fraught with danger." We doubt if there is much popular control about any of the proposals set before us. Compared with the County Council, the despised and rejected Board of Guardians represents the principle of popular local election. The difficulty of finding men who can win rural seats at County elections, and spare the time to sit on committees in the county town, limits in practice the choice to the old, and generally excellent, county magistrates. "Popular" County Councils are to be found here and there, but not over the greater part of rural England.

The authors are the first to admit that the details of their schemes need much consideration in respect of applicability to the rural population of sparsely inhabited counties. That the vast revolution, scientifically recommended by the minority, and also contemplated by their colleagues of the Majority, can be carried in the present Parliament or the next is admittedly a dream. With what portions of the project are we to begin? With the Metropolis perhaps, at the cost of the London rates, but not, if that be so, without vast expenditure, if real efficiency is to be secured. Mrs. Sidney Webb will perhaps be shown, when we have the volumes containing her examination of the witnesses, to contemplate, for the whole of England, a beginning with the children and the sick. Even this smaller part of the task will not be cheap and will not be easy. Let us take, for example, the destruction of the present haphazard system of treating the casual sick—persons, for instance, of the servant class, stricken by street accidents—by "Rival Authorities." The poor will never consent to public infirmaries, maintained from rates or taxes, becoming schools of scientific surgery. Private hospitals supported by gifts or endowments will continue, in our opinion, to be necessary unless surgical science is to decline. We note in passing that where our authors complain of "popular" payment of insufficient salaries to medical officers they do not draw a sharp distinction between the Metropolis and the rest of England. In London there is the Common Poor Fund, and the centralization forced on the Local Government Board by common charge for salaries makes that office virtually the dictator of salaries in London. Many of the obvious difficulties are, however, fairly faced, though not completely overcome in the admirable pages devoted to the subject, and in the negative, though not perhaps the positive, "Conclusions."

The case of the mentally afflicted is another which presents difficulties greater than are admitted by the reformers. If all the feeble-minded are to be dealt with by the State, the nation will find itself burdened—perhaps rightly, but at terrible cost—with the hundreds of thousands of old people afflicted with some slight "senility" offi-

cially classed as "paralysis of the aged" or "senile dementia." These people fill our rural workhouses, but are still numerous in the family homes of the self-respecting poor.

Even when we come to children, the problem to be faced is far from simple. An article in *The Contemporary Review* points out that the most scientific cantons of Switzerland differ absolutely in regard to boarding-out. Were it practised on a large scale under national control, it is probable that the public conscience would be suddenly aroused, by some frightful scandal, to demand the destruction of the system which had but just been made general.

We will not give up our pages to the discussion of the problem of the division of duties between the existing sanitary authorities charged with the public health, and the County Committees proposed for the supervision of the greater portion of the new schemes. Mr. and Mrs. Sidney Webb have seen that it will be useless to charge the smaller rural district councils with work of the nature thrown upon them under the plan as it stands on paper.

As they write from the Collectivist point of view, note should be taken of the admission in the Introduction to their Second Part that

"even under a completely organised Socialist State....the same national organisation for remedying Unemployment would be needed....For the Socialist State would still have to meet cyclical fluctuations of demand....seasonal fluctuations in the volume of employment,"

and other difficulties often ascribed to Capitalism and competitive industry.

We have enjoyed the intellectual treat of reading Mrs. Webb on Mrs. Bosanquet, but still look forward to that of reading Mrs. Bosanquet on Mrs. Webb.

OUR LIBRARY TABLE.

THE fourth volume of M. Germain Bapst's *Le Maréchal Canrobert* deals with the visits of the King of Prussia, Bismarck, and the Emperor of Russia to Paris during the Exhibition of 1868, and with the early stages of the war of 1870 up to the battle of Borny, in which some of Canrobert's divisions were engaged, but of which he gives only a bald account. The picture presented of the confusion in French councils, and of the lack of due preparation for a war known to be inevitable, is as distressing to the reader as that of Zola's romance. It is perhaps the more painful that Canrobert, while blaming the Emperor and the Empress, and explaining their differences, does not appear to wish to throw responsibility on any one party, still less on any single person. All suffer by his account, and the fashion in which he picks out the Ollivier Ministry and General Trochu as most obviously in the wrong does not convince, but has rather the air of Court and military prejudice. The real truth appears in the page in which, depicting the agony of the opening of the war, Canrobert writes:—

"All of us had wished for the war, believing—hard as rock—in the invincibility of our army, never ceasing to repeat as an axiom 'Where the French soldier is, there is victory.'"

It was for this reason that the warnings of the Emperor as to the superior numbers of the well-trained Prussian troops were hardly heeded—even by himself. Louis Napoleon and his chosen Minister of War accepted without a struggle a reduction of the French regular army of first line from 510,000 to 473,000 men; but in their hearts they believed that this number would crush an invasion not likely, in their belief, to

last many days before it was succeeded by a French offensive movement across the Rhine. Had, indeed, the Second Empire been able "to put in line" a force—existing on paper in July, 1870—of half a million regular troops of long service, matters might have gone otherwise as the result of a first victory. The numbers were wanting: the Prussian generals at the review of 1868 had counted with their own eyes battalions which paraded in Paris with less than two-thirds of the strength that they should have presented on that day. Such, however, is the picture drawn by Canrobert of the condition of the French plans and of the French Staff that it is doubtful whether even the military qualities of the French army could have had their fair chance upon a battle-field. The French plan of campaign of 1867 and 1868 appears to have held good up to the very moment of war. In two mysterious passages Canrobert states that the Archduke Albert of Austria, dissatisfied with the French arrangement of army corps and armies, broke up the whole French organization at the last moment, and replaced it by another never understood by the generals to whom in succession were assigned, in panic haste, the positions of Minister of War and Commander-in-Chief of the Army of the Rhine. No date is given, but we doubt if it had been known until the publication of these pages that military schemes had been prepared between France and Austria later than the early spring of 1870. It is possible, but not probable, that a revelation of the exact facts may follow as a result of the examination of French dispatches in the archives of the Foreign Office now being undertaken by the Commission of which M. Bourgeois and M. Joseph Reinach are at the head. It is not always possible to distinguish in the text of M. Bapst what is Canrobert's own, and we are unable to discover in any important instance the source of Canrobert's information. He is wholly wrong as to the Prussian preparation for the war, and believes that as late as the end of 1869 Bismarck had begun to doubt of the certainty of success; while he alleges that it was the advent of Parliamentary government under the Ollivier Ministry of January, 1870, which induced Bismarck "to start the Spanish candidature as a red rag to the Gallic bull." It is strange that M. Bapst has not added words to the text, or foot-notes, pointing out the facts now known as to the Hohenzollern candidatures of 1868 and 1869. So, too, with regard to the designs of France on Belgium, where Canrobert asserts that "the foreign press, especially in England, found the [Prussian] affirmations supported by large subsidies." In one passage, indeed, Canrobert asserts that it has been the interest of successive Governments in France to keep us in the dark about the true story of the origin of the war. That we have been kept in the dark is certain, but we fail to see the interest of the Republic, and have long wondered that publication was never contemplated by the French Government until 1908. On the Austrian alliance Canrobert tells us nothing that is new, unless we may accept the curious allusions to the "intervention of the Archduke Albert before the declaration of war."

Concerning the action of the Empress Eugénie, Canrobert repeatedly contradicts himself; but we find discrepancies without surprise, as the Empress used varying language to people of different kinds: presiding at the Cabinets, and holding one language to her ministers, while assuming, in private, another tone in her telegrams to

the Emperor. It is not certain at what exact moment the Empress turned from exaggerated belief, amounting to certainty, in French success, here based on Biblical texts quoted by her after the manner of the old King of Prussia, and adopted a policy based on the future of her son. Canrobert repeatedly shows that long before Gravelotte the Empress expected her husband to seek death upon the field of battle, and inextricably mingled the future of France and the Bonaparte succession in her mind and policy. The intention of the Emperor to return to Paris, and that of the Empress-Regent to prevent his return, are clearly brought out by the conflicting orders as to the horses and baggage of the Emperor here given in the text. Canrobert hits the Empress very hard, but finally declares that the Empress-Regent in her "terrible situation" came to think "only of the country," and refused to contemplate the shedding "of a drop of French blood by my order or for our personal cause." Our readers will remember that the letter of the King of Prussia to the Empress, retained by Count Bernstorff, the Prussian Ambassador in London, and recently published by his son, appears to contradict this attitude. It also upsets Canrobert's repeated suggestion that Bismarck refused to contemplate the existence during the war of any Government in France with which it was possible to treat for peace. The fact was that he treated all the time with two Governments, and played them off the one against the other. The character of Bazaine is powerfully described by his old rival, and we are not inclined to differ from Canrobert in this remarkable, but sinister portrait. The Bernstorff volumes complete his story.

The Great English Letter-Writers. By William J. and Coningsby W. Dawson. 2 vols. (Hodder & Stoughton.)—The modest appearance of these volumes, which are the first instalment of "The Reader's Library," may lead the hurried observer to misjudge them. On examination it will be found that this anthology of English letters is a competent and scholarly piece of work, in which only the tiresome habit of christening each letter reminds us, from time to time, that we are reading a popular handbook.

The greatest merit of the collection is its admirable catholicity; the editors have exercised discrimination and self-restraint, and have thus escaped the common fault of anthologists—excessive quotation from their favourites. If Charles Lamb occupies rather more than his share of the book, it is an excess of which few will complain. For our own part, we could have wished to hear less of F. W. Robertson. But who was ever content with an anthology? Errors of omission are always manifest to our lively and sensitive prejudices, wherefore it should be remembered that in this case such omissions are often to be accounted for by difficulties of copyright.

Undoubtedly it is a grave fault in this book that the letters are not arranged in chronological order; instead, they are classified under garish and sometimes inappropriate headings, as 'Tribulations of Genius,' 'Crises,' 'Bygone Lovers.' This defect the editors have endeavoured to remedy, and have succeeded in palliating, by a couple of excellent introductory essays, in which 'The Development' and 'The Art and Attainment' of English letter-writing are succinctly, but adequately treated. They pass skilfully over a good deal of debatable ground, with a step which is confident always, and sometimes a little overbold. To give but one instance: in

the first essay we are told that "the art of letter-writing, instead of being a decaying art, is precisely one of those forms of literary expression in which growth and progress are most clearly visible." We are afforded no better reasons for accepting this revolutionary opinion than questionable inferences drawn from the present state of society, and the examples of FitzGerald, Stevenson, Keats, and Carlyle, three of whom are hardly to be reckoned moderns, in contradistinction to Horace Walpole and Cowper, who represent the older school of English letter-writing.

If the eighteenth century was the golden, the mid-Victorian period was the silver age of letter-writing; but from the mid-Victorian period we have already travelled far. The editors, however, would have us believe that letter-writing is just entering upon its golden age. They may be right, but they cannot prove it by references to mid-Victorian letters. In the second essay, it is true, this bold statement is prudently qualified. The writer admits that the penny post and the morning paper have done something to debase the art; also he offers a far better argument in support of his original view than any adduced in the first volume, namely, that he has himself received during the last twenty years a number of letters of the very highest order. Yet we are not convinced. Would Charles Lamb himself have been so lavish of his happy conceits if innumerable penny and halfpenny papers had been bidding against each other for a weekly, or perhaps a daily, column of gossip? Have the editors reflected on the sombre truth that to-day those who can write will publish, and those who publish become professional writers? The author is a man of business who has no superfluity of time or energy for writing beautiful letters. "Demandez-vous à un menuisier de vous envoyer quelques copeaux?" replied Théophile Gautier to one who begged him to write, and indeed the published letters of modern authors are too often no better than "shavings." In a dignified and leisurely world flourished the art of letter-writing, which, we fear, along with other good things, is about to vanish from a world that is neither leisurely nor dignified.

We congratulate the editors and the publishers on the first volumes of this series. 'The Great Essayists' and 'The Great Historians' are to follow, and we confess ourselves curious to see how they propose to do justice to the latter. Let us hope that, in spite of difficulties, they will maintain the high standard set by their inaugural volumes.

Excerpta Cypria: Materials for a History of Cyprus. Translated and transcribed by Claude D. Cobham. (Cambridge, University Press.)—Mr. Cobham, late Commissioner of Larnaca, is known to students of Cypriot history and antiquities by his publications in *The Owl* (a newspaper of Nicosia) and his valuable 'Bibliography of Cyprus,' of which four editions have appeared, and a fifth, considerably increased, is appended to the present handsome volume. The excerpts consist of translations and transcriptions of passages of foreign and English writers, chiefly travellers, beginning with Strabo, and ending with Prof. G. G. Gervinus of Heidelberg. They will be convenient as a work of reference to the few who are interested in Cyprus, and will certainly prove most useful to any student who undertakes to write on the mediæval or modern history of the island. Many of the extracts are from works which are very rare and difficult of access. The excerpts from Falchetti and Sozomeno are derived from unpub-

lished MSS. Some of the easily accessible passages might well have been omitted. Sir John Maundeville, for instance, is within everybody's reach. And if Mr. Cobham thought it desirable (apparently in the interest of readers ignorant of Latin, a class which, we should say, he need not have considered) to give a translation from Benedict of Peterborough (which is published in the Rolls series and is in most libraries), surely he ought to have furnished also the relevant parts of the 'Itinerarium Regis Ricardi,' which was used and transcribed by Geoffrey Vinsauf, and, like Benedict, was edited by Stubbs. It would have been much more useful to include the *Θρήνος τῆς Κύπρου* (in the siege of Nicosia in 1570), published a couple of years ago in the Athenian *Δελτίον*. Both the text and a translation are given of the pamphlet of Neophytus 'On the Misfortunes of the Land of Cyprus,' and it is noticed that "there is an English version in the Rolls series, but it was not at hand, and our translation is new." Mr. Cobham might have informed himself that the "English version" is by Stubbs ('Memorials, &c., of Richard I.,' vol. i., 1864) and is accompanied by the text. His own translation does not appear to be quite so good as that of Stubbs in point of accuracy. For instance, he reproduces *περιβολαίς* by "questionings," (Stubbs "plans"), *ὄγκον* by "exaction," instead of "weight." "A divine impulse" (*θεῖα ῥοπή*) suggests a subjective motive ("divine instinct"), which is not meant (Stubbs "providence," rightly). *Ἡ σύγκλητος βουλή* is the technical phrase for "senate" or "council," and should not be rendered "assembly." For *παράδεισαν ποικίλων* Stubbs has "cunningly-devised pleasantries," Mr. Cobham more correctly "variegated gardens." *Λακινῶν*, which both translators (after Cotelier) take to mean "pigs," is probably corrupt. Nearly all the pieces were originally published locally, at Nicosia or Larnaca, and this may explain the inclusion of the two or three which seem superfluous.

Brougham and his Early Friends: Letters to James Loch, 1798-1809. Edited by R. H. M. Buddle Atkinson and G. A. Jackson. Vol. III. (Privately Printed.)—Messrs. Atkinson and Jackson have rounded off their two volumes of Brougham's early correspondence by a third, consisting of biographical appendixes. They are adequately done, though the editors modestly disavow any claim to originality. The sketch of Brougham might have been strengthened by references to Creevey, Sir J. Arnold's 'Life of Lord Denman,' and other obvious sources, but still it serves its purpose. The same remark applies to the rest of the biographical notes; and editorial honesty cannot go further than in the case of Messrs. Atkinson and Jackson, since they set forth in order the names of the persons about whom they have failed to collect information.

Democracy and Character. By Reginald Stephen. (Williams & Norgate.)—This volume contains the "Moorhouse Lectures" for 1908 by a canon of St. Paul's Cathedral, Melbourne. The lectureship was founded in memory of the Australian episcopate of Bishop Moorhouse, afterwards Bishop of Manchester; and among the subjects mentioned in the foundation is included this—"The Social Aspects of the Christian Faith in their Widest Application." Of books similar in origin and subject to the present there is, of course, a plentiful supply, but Canon Stephen's book is much too clear and thoughtful to be neglected in this country; and we should expect it to have a wide public and a sound influence in Australia. Within the narrow limits of

seven lectures, and under the limitations imposed upon him by the lecture form, he has discussed some important issues of politics in a democratic country with strong practical common sense and the right kind of theoretical learning. His quotations are, perhaps, more numerous than they need have been, but they are invariably from those who have a right to be heard, and not, as often happens in this kind of book, from the inferior journalism of the time. We believe that sincere politicians would agree generally with the author's views throughout, and regard his statement of political principles as at once well balanced and inspiring. His second lecture, on 'The Need of Independence,' is particularly good; and his criticism of the Competitive System (Lecture V.), if not in any way novel, is fresh and stimulating in no small degree.

Tortures et Supplices à travers les Ages, by Fernand Mitton (F. de Valmondois), which comes to us from M. H. Daragon of Paris, is a disappointing book. It contains little that is new, and much that is superfluous. It is out of place, surely, to discuss the mental torture of the French prisoners of war in 1870. The history of torture and the history of punishment were both alike worth writing; and both alike, without pandering to unpleasant tastes, would require careful discrimination and classification. M. Mitton has recounted many facts, but he has not dealt with the subject at all exhaustively, nor has he treated it scientifically. He makes no attempt to differentiate and classify, or to trace the psychological history of cruelty. There is no necessary connexion between torture and punishment. In any scientific discussion of the subject it would be well to treat separately torture as part of the legal system, intended to obtain confession, or, by ordeal, to establish guilt or innocence, and to consider how far it was universally in use, and how far modified; torture as an angel of pain invoked by religious enthusiasts ("Hounds of the Lord") as a means of persuasion or persecution; torture as a kind of punishment; torture voluntarily endured as a form of asceticism and self-abasement; and torture as an amusement, as it was practised notably by the Italian and Sicilian despots, whether in the crude form that appealed to Ezzelino da Romano, or in the more refined forms that the worst of the Roman Emperors loved. Such tyrants seem to have derived pleasure from the resultant sensation of horror combined with the exhibition of their own power and superiority, just as a child does from pulling a fly to pieces. In all these cases man appears lower than the beast, for even cats do not torture mice—they practise with them.

The enumeration of the many methods and implements of torture devised by the inhumanity of man would be an unpleasant, but necessary task; M. Mitton's list is incomplete, and lacks arrangement; nor does he distinguish between the cruder methods of the ancients and the increasingly ingenious devices of later times, nor mark the great division between mere bodily and refined mental torture, culminating in those forms in which, as in Poe's story of 'The Pit and the Pendulum,' and the dripping water, the time element is skilfully introduced. It is confusing to mix up this side of the subject with details of modern prison management. The problems of prison discipline and the punishment of criminals are still far from having been satisfactorily solved in this country or any other, but the solution of them will not be furthered by books that confuse the issue by classing punishment

and torture as one and the same thing. We fancy that offenders are no longer stood in the pillory in America.

Mr. THOMAS HUTCHINSON's admirable edition of *The Works of Charles and Mary Lamb* (Frowde), noticed by us on January 16th, has now appeared in that India paper which gives us "infinite riches in a little room." The two volumes (of 863 and 857 pages) are available separately, in red binding, or bound together in blue. In each case we have two portraits of Lamb included, and a third on the cover. That these volumes will be welcomed everywhere we hope and believe, for this is one of the rare and pleasant hopes which seem certainties.

The Newspaper Press Directory. (Mitchell & Co.)—The most important event in the newspaper world during the past year was

"the change in the proprietorship of *The Times*, a new company being formed at the termination of the disagreement among the original proprietors. The new company has a capital of 750,000, and the chief shareholders are Lords Rothschild, Cromer, and Northcliffe."

The Westminster Gazette has "been sold by Sir George Newnes to a wealthy and influential group of Liberals, who have formed a company with a capital of 150,000." The losses by death include Lord Glensesk; Mr. T. D. Taylor, of *The Bristol Times and Mirror*; Sir James Knowles; and Mr. David Syme, of the Melbourne Age. We spoke recently of Mr. Syme's remarkable influence in Australia. The notice of him here gives the following measures which he

"was instrumental in placing upon the statute-book: women's suffrage, marriage with deceased wife's sister, old-age pensions, payment of Members of Parliament, the compulsory sale of land for village settlements, and the Federation of Australia."

Mr. George E. Leach contributes an article defining the position of the Press under the new Press Act as to the admission of reporters to meetings. The information concerning the various newspapers and periodicals both in Great Britain and the Colonies, is given with the usual accuracy.

THE *Record* of the winter meetings and summer excursions of the Upper Norwood Athenæum for last year shows this useful institution to be in a flourishing condition. During the thirty-two years it has been in existence it has done good work, and can now boast of being one of the oldest rambling societies, if not the oldest, in the kingdom. During 1908 six counties were visited, and the winter visits included the Cutlers' and Stationers' Halls and the Temple. At the Cutlers' Hall the visitors were welcomed by the Master of the Company, Mr. Charles Welch, who showed them the charter from Henry V. dated 1417, a little earlier than the one described by Stow. There are also preserved records from 1503 to the present time, a roll of accounts of about 1442, and books of accounts from 1586. At the Stationers' Hall Mr. Jonathan Downes read a paper treating of the history of the Company.

Among summer excursions was one to Tadworth and Kingswood, conducted by Mr. Charles Wheeler. At Kingswood the Curfew is still rung every night at nine o'clock. Other rambles were to Warwick, Hitchin, and the Crays and Orpington. The last of the season was to Esher, conducted by the chairman, Mr. Frederick Higgs. All the papers read at the meetings show the usual careful preparation and research, and the illustrations add to the value of the 'Record,' which is edited, as in previous years, by Mr. Theophilus Pitt.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bell (Rev. C. G.), *The Treasury of Jesus*, 6d. net. Brief reflections for Lent.
 Counsels and Precepts, 3/6 net. Translated from the French, with a preface by the Rev. G. Body.
 Crutwell (C. T.), *The Saxon Church and the Norman Conquest*, 2/6 net. A volume in the English Church Library.
 Cutten (G. R.), *The Psychological Phenomena of Christianity*, 12/ net.
 Gayford (Rev. S. C.), *Life after Death*, 2/6 net. Reprinted from *The Treasury*.
 Harwood (G.), *The Bible as a Book*, 1/ net. Primers for Bible Students, No. 2.
 Hoyt (A. S.), *The Preacher, his Person, Message, and Method*, 6/6 net.
 Liddon (Canon), *Christ's Conquest, and other Sermons*, 6d.
 Maude (J. H.), *The Foundations of the English Church*, 2/6 net. Another volume of the English Church Library.
 New Things and Old in Saint Thomas Aquinas. A translation of various writings and treatises of the Angelic Doctor, with an introduction by H. C. O'Neill.
 Peock (R.), *Book of Faith*, 5/ net. A fifteenth-century theological tractate, edited from the manuscript in the library of Trinity College, Cambridge, with an introductory essay, by J. L. Morison.
 Sherran (W.), *The Rebels of the Reformation*, 1/ net. English Revolutionary Leaders, No. 2.
 Special Forms of Service sanctioned for Use in the Diocese of Southwark, 2/6.
 Sunderland (J. T.), *The Origin and Character of the Bible, and its Place among Sacred Books*, 3/6 net.

Law.

- Atkinson (C. M.), *The Magistrate's General Practice*, 1909, 50/
Fine Art and Archaeology.
 Archaeological Survey of Ceylon: *Epigraphia Zeylanica*, Vol. I, Part IV, 5/ net.
 Calvert (A. F.), *Madrid*, 3/6 net. An historical description and handbook of the Spanish capital, with 453 illustrations.
 Holmes (C. J.), *Notes on the Science of Picture-Making*, 7/6 net.

Poetry and Drama.

- Arnold (M.), *Selected Poems*, 2s. Edited with introduction and notes by H. B. George and A. M. Leigh.
 Cunningham (L. A.), *Roses and Shamrock*, 5/ net.
 Frampton (R. G. D.), *Nora and the Shepherd, and other Poems*, 3/6 net.
 Later Recitations in Verse: Serious and Humorous, 2/6. Compiled and edited by Ernest Pertwee.
 Maquarie (A.), *The Voice in the Cliff*, 1/ net.
 Presland (J.), *Joan of Arc*, 5/ net. A drama in five acts.
 Shakespeare Problem, by E. A., 1/ net. A paper for students.

Philosophy.

- Le Bon (Gustave), *The Crowd*, 1/ net. New Edition. A study of the popular mind.
 Watson (J. M.), *Aristotle's Criticisms of Plato*, 3/6 net.

Political Economy.

- Francis (Francis), *National Independence; or, a Commonsense Policy*, 6d. net. A Protectionist essay.
 John Bull's Open Door: a Plea for It to be Shut, by a London Business Man, 1/ net. An endeavour to show that Free Trade is at present unsuited for this country.
 Knight's Synopsis of the Majority and Minority Reports of the Royal Commission on the Poor Law and Relief of Distress, 1/ net. Adapted to meet the special requirements of members of local authorities and local officials.
 Rogers (J. E. T.), *The Economic Interpretation of History*, 2/6 net. A cheap edition of this notable book.

History and Biography.

- Calendar of State Papers, Foreign Series, of the Reign of Elizabeth, May–December, 1582, preserved in the Public Record Office, 15/. Edited by A. J. Butler.
 Clayton (J.), *Wat Tyler and the Great Uprising*, 1/ net. English Revolutionary Leaders, No. I.
 Edwards (C. E. H.), *An Oxford Tutor*, 1/6 net. A brief life of the Rev. Thomas Short, a well-known Oxford don.
 Ferrero (Guglielmo), *The Greatness and Decline of Rome: Vol. V. The Republic of Augustus*, 6/ net. Translated by the Rev. H. J. Chaytor. For review of Vols. III. and IV. see *Athen.* Jan. 9, 1909, p. 33.
 Firth (C. H.), *Edward Hyde, Earl of Clarendon*, as Statesman, Historian, and Chancellor of the University, 1/ net. A lecture delivered on Feb. 18.
 Hardy (E. G.), *Studies in Roman History, Second Series*, 6/
 Lodge (E. C.), *The End of the Middle Age, 1273-1453*, 2/6. With an introduction by R. Lodge, and fourteen maps.
 MacNutt (F. A.), *Bartholomew de Las Casas: his Life, his Apostolate, and his Writings*, 15/ net. With portraits and maps.
 Merejkowski, *Marcus Aurelius*, 1/6 net. An essay translated from the Russian by G. A. Mounsey.
 Norfolk Antiquarian Miscellany, Second Series, Part 3, 7/6. Edited by Walter Rye.
 O'Brien (R. B.), *The Life of Lord Russell of Killowen*, 1/ net.
 Rappoport (Angelo S.), *Royal Lovers and Mistresses*, 16/ net. The romance of crowned and uncrowned kings and queens of Europe. Illustrated.
 Renwick (J.), *Life and Work of Lord Rosebery*, 1/ net. With portrait.
 Ruskin (John), *Letters, 1827-80*, 2 vols. Edited by E. T. Cook and A. Wedderburn. Part of the Library Edition.
 Sedgwick (F. R.), *The Russo-Japanese War: First Period—The Concentration*, 5/ net. With maps and plans. Special Campaign Series.
 Signs and Instructions, 1776-94. Edited by Julian S. Corbett for the Navy Records Society.
Geography and Travel.
 Fraser (D.), *The Short Cut to India*, 12/6 net. The record of a journey along the route of the Baghdad Railway, with 90 illustrations, maps, and sketches.

Lane (J. M.), *A Varied Life by Sea and Land, 1856-91*, 6d.
Lloyd (A.), *Every-Day Japan*, 12/ net. Written after twenty-five years' residence and work in the country, with introduction by Count Hayashi, and contains 8 plates in colour and 96 reproductions from photographs.

Sports and Pastimes.

International Horse Show, Olympia.

Education.

Carnegie Trust for the Universities of Scotland, Seventh Annual Report, for the Year 1907-8.
Graves (F. P.), *A History of Education before the Middle Ages*, 5/ net.
Handbook to the Technical and Art Schools and Colleges of the United Kingdom, 3/6 net. Compiled from official information, with an Index to courses of instruction.
London University: University College Committee Report, February, 1908-9.
Schoolmaster's Year-Book and Directory, 1909, 7/6 net.

Folk-lore.

Frazer (J. G.), *Psyche's Task*, 2/6 net. A discourse concerning the influence of superstition on the growth of institutions.

Philology.

Gaudel (Mlle. V.), *The Ideal System for acquiring a Practical Knowledge of French*, 3/ net. Arranged to meet the requirements of all students.
Harrison (H.), *Surnames of the United Kingdom*, Part 9, 1/ net. A concise etymological dictionary.
Jusserand (J. J.), *Piers Plowman*, the Work of One or of Five. Reprinted from *Modern Philology*.
Some XXth Century English, by a West-Country Wisacre. Notes on journalistic and other jargon of the day.

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1 and 2 Corinthians, 1/8 net. Revised Version, edited, with introduction and notes for the use of schools, by S. C. Carpenter.
Galatians and the Romans, 1/8 net. Revised Version, edited, with introduction and notes for the use of schools, by H. W. Fulford.
Perry (W. J.), *The Intermediate History of England*, Political, Social, and Constitutional, 3/6. Contains notes and maps.
Stout (J. F.), *Tacitus, Germania*, 2/6. University Tutorial Series.
Tales that are Told, Part VI., 1/6. Part of the Royal Treasury of Story and Song.

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Barrington (A.), and Pearson (K.), *A First Study of the Inheritance of Vision and of the Relative Influence of Heredity and Environment on Sight*, 4/. With one plate and three diagrams in the text. Eugenics Laboratory Memoirs, No. V.
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Report of the Darwin-Wallace Celebration, held on Thursday, July 1, 1908, by the Linnean Society of London, 4/
Schryver (S. B.), *The General Characters of the Proteins*, 3/6 net. An attempt to review the chief properties of the proteins, with the object of determining how far they are of value for devising methods of isolation and identification of individual members of the class.
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Wells (H. G.), *The Food of the Gods, and how It Came to Earth*, 7d. net. In Nelson's Library. For review of first edition see *Athen.*, Oct. 15, 1904, p. 512.
Whishaw (F.), *The Degenerate*, 6/. Is concerned with modern revolutionary Russia.

General Literature.

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Drumkey's Year-Book for East Africa, 1909, 7/6 net. A calendar, directory, and gazetteer for the British East Africa and Zanzibar protectorates, and containing information about Uganda and German East Africa, arranged and compiled by Y. S. A. Drumkey.
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Lamb (C. and M.), *Works*, 5/ net; 2 vols., 3/ net each. Edited by T. Hutchinson. See p. 289.
MacCorkle (W. A.), *Some Southern Questions*, 6/ net. Six addresses on questions in which the Southern States of the Union are interested.

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Ottley (Rev. E. L.), *Prayer*, 1d.
Parry (E. A.), *The Disadvantages of Education*, 3d. net. A paper read before the Manchester Principal Teachers' Association, on Feb. 12.
Sharpe (Rev. A. R.), *Church Reform*, 3d. Heyford Papers, No. 7.
Stevens (W. J.), *Lawns*, 1d.

FOREIGN.

Theology.

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Reinach (S.), *Orpheus: Histoire générale des Religions*, 6fr.
Has. B. Bibliography and an Index of Names cited.
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Windisch (H.), *Die Frömmigkeit Philos u. ihre Bedeutung f. das Christentum*, 2m. 50.

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Poetry and the Drama.

Barbey d'Aurevilly (J.), *Le Théâtre contemporain: Vol. III*, 1869-70, 3fr. 50. Part of the Edition du Centenaire.
Bary (A. de), *Le Vent dans les Arbres*, 3fr. 50. Short poems.
Kiefer (K.), *Körperlicher Schmerz u. Tod auf der attischen Bühne*, 2m. 50.
Lamorte (G. F. de), *L'ardua Sentenza: alla gloria Eterna di Napoleone I.*, 2l.
Swinburne (A. C.), *Chants d'avant l'Aube*, 3fr. 50. Prose translation by Gabriel Mourey. In the Bibliothèque cosmopolite.
Wilke (O.), *Théâtre: Vol. I. Les Drames*, 3fr. 50. Contains 'Véra' and 'La Duchesse de Padoue.' Also in the Bibliothèque cosmopolite.

Bibliography.

Reichling (D.), *Appendices ad Hainlin-Copingeri Repertorium Bibliographicum: Additiones et Emendationes*, Part V., 10m.

Philosophy.

Stern (C. u. W.), *Monographien üb. die seelische Entwicklung des Kindes: Part II. Erinnerung, Aussage u. Lüge in der ersten Kindheit*, 5m.

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Bordeaux (H.), *Portraits de Femmes et d'Enfants*, 3fr. 50. Includes studies of the Comtesse de Boigne, Mlle. de Lespinaise, and Mistral.
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Susta (J.), *Die römische Kurie u. das Konzil v. Trient unter Pius IV.*, Vol. II., 17m.

Philology.

Böhtlingk's (O.) *Sanskrit-Chrestomathie*, 2m. 50. Third Edition, revised by R. Garbe.
Brugnot's (K. ten) *Engelsch Woordenboek*, 5fl. 70. English-Dutch and Dutch-English Dictionary, edited by L. van der Wal.
Cappeller (C.), *Kālidāsa's Sakuntalā (kürzere Textform)*, mit kritischen und erklärenden Anmerkungen, 5m.
Esswein (H.), *August Strindberg im Lichte seines Lebens u. seiner Werke*, 4m.
Lannis (A.), *Lappische Juoigoss-Melodien*, gesammelt u. herausg. 5m.
Marthold (J. de), *Le Jargon de François Villon: Argot du Quinzième Siècle*, 6fr. Has 7 illustrations.

Fiction.

Doyle (A. Conan), *Un Début en Médecine: La grande Ombre*, 3fr. 50 each. Both translated by Albert Savine as part of the Bibliothèque cosmopolite.
Jaloux (E.), *Le Reste est Silence*, 3fr. 50. A boy tells the story of his mother's life.
Kipling (R.), *Au Blanc et Noir*, 3fr. 50. Another translation by M. Savine.

General Literature.

Grappe (G.), *Dans le Jardin de Sainte-Beuve*, 3fr. 50. Contains essays on Hugo, Dumas père, George Sand, Quinet, Mérimée, Balzac, and Sainte-Beuve.
Piob (P.), *Les Mystères des Dieux: Vénus*, 6fr.

* * * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN will publish Prof. Mackail's book, 'The Springs of Helicon: a Study of the Progress of English Poetry from Chaucer to Milton,' on the 15th inst. It consists of his lectures at Oxford, 1906-1908, revised and slightly expanded. In his Introduction the Professor points out that the masters of poetry "not only repay, but require, perpetual reinterpretation. To each age, to each reader, they come in a new light and bear a fresh significance."

MESSRS. BLACKWOOD announce the 'Life of Field-Marshal Sir Neville Chamberlain,' by Mr. G. W. Forrest, who has had the advantage of consulting a mass of letters and documents collected by Miss Harriet Chamberlain, the General's sister; 'Sir Walter Scott's Friends,' by Miss Florence MacMunn; and 'The Englishwoman in India,' by Mrs. Maud Diver, whose Indian stories have been a success.

THE OXFORD UNIVERSITY PRESS are publishing this spring 'The Forerunners of Dante,' a selection from Italian poetry

before 1300, edited by Mr. A. J. Butler; 'Ionia and the East,' lectures by Mr. D. G. Hogarth; 'Historical Essays' by H. F. Pelham, edited by Prof. Haverfield; and 'Tudor and Stuart Proclamations,' and 'Roger Bacon's Works' (hitherto unpublished), which are both edited by Mr. Robert Steele.

MESSRS. CASSELL include in their spring list 'The Show Girl,' a story of unconventional Paris by Mr. Max Pemberton; 'The Red Saint,' by Mr. Warwick Deeping; and 'The Love Brokers,' by Mr. A. Kinross, an attack on marriage law and the lawyers concerned in it.

SIR ISAAC PITMAN & SONS will publish immediately an English translation of Major de Bouillane de Lacoste's recent work, 'Autour de l'Afghanistan,' in a preface to which M. Georges Leygues discusses, from the Frenchman's point of view, the Asiatic problem.

THE same firm have in hand 'Native Life in East Africa,' by Dr. Karl Weule, translated with notes by Miss Alice Werner, and 'Three Years' Sport on the Mozambique,' by M. Vasse, translated by Dr. R. Lydekker.

THE forthcoming number of *The Classical Review* (March) will contain, *inter alia*, articles by the Rev. T. Nicklin on 'The Aims of Classical Study, with Special Reference to Public Schools'; and by Dr. Verrall on 'The Death of Cynsilus, alias Lycidas.'

A FINAL volume of the Library Edition of Ruskin is to be issued by Messrs. George Allen, which will consist of 'A Complete Bibliography,' 'A Catalogue of Ruskin's Drawings and MSS.,' Addenda and Corrigenda, and an Index to the whole work which will run to at least 100,000 references. The edition will thus maintain its character as one of the most elaborate ever issued of a great writer's works.

MR. ELKIN MATHEWS will have ready about the end of March 'Artemision: Idylls and Songs,' by Mr. Maurice Hewlett. He also announces 'The Meaning of Happiness' and 'A Few Lyrics,' by Miss Laurence Alma Tadema; 'River Music, and other Poems,' by Mr. W. R. Titterton; and 'Transcripts from Heine,' by the Rev. George Tyrrell.

The Athenæum has on more than one occasion in past years expressed regret at the loss of the letters of J. S. Mill, such as those to Tocqueville, in a correspondence of which we have the other half. It is now rumoured that some of John Stuart Mill's letters, as well as those addressed to him to which they reply, are likely to reach the public.

WE hear that Lady Ermytrude Malet is printing for private circulation an unfinished narrative by her husband of events at Constantinople and in Egypt during the time that he was there. We believe that Lord Sanderson will edit the volume.

THE DEAN OF WESTMINSTER is to preside at a meeting on behalf of the proposed Bunyan Memorial in the Jerusalem Cham-

ber of Westminster Abbey on the 26th inst. Addresses will be delivered by the Archbishop of Canterbury and Dr. Clifford. The first list of subscribers to the fund will be reported at the meeting. All those who desire to be associated with this memorial are requested to communicate as soon as possible with the Secretaries, Bunyan Memorial, 4, Southampton Row, W.C.

THE annual meeting of the British Society of Franciscan Studies will be held next Wednesday afternoon in the Jerusalem Chamber, when the Dean of Westminster will lecture on 'Westminster in the Twelfth Century.'

DR. SIMON S. LAURIE, Emeritus Professor of the Institutes and History of Education in Edinburgh, who died on Tuesday last in his eightieth year, was one of the leading educational experts of Scotland. Educated at the High School and University of Edinburgh, he began his career as secretary to the Education Committee of the Church of Scotland, and subsequently took similar appointments in the Endowed Schools (Scotland) Commission of 1872, and the Association for Promoting Secondary Education in Scotland, founded in 1876. He wrote much on philosophy and education, including the 'Philosophy of Ethics' (1866), and 'Primary Instruction in Education' (1867) and 'Life and Educational Writings of J. A. Comenius' (1881), both of which went through many editions. His 'Language and Linguistic Method in Schools' (1890), 'Institutes of Education' (1892), and 'Historical Survey of Pre-Christian Education' (1895) also passed through more than one edition. His Gifford Lectures at Edinburgh of 1905 and 1906 were published under the title 'Synthetica'; and he also wrote, under the name of "Scotus Novanticus," 'Metaphysica nova et vetusta' and 'Ethica.'

MESSRS. SOTHEY'S sale on the 19th inst. will include a number of important rarities, one of which is Swift's own copy of 'Miscellanies in Prose and Verse,' consisting chiefly of contributions by Swift and Pope. This set contains several hundred MS. corrections, and was in Lord Powerscourt's sale at Dublin a few weeks ago. Another rarity is Walton's 'Compleat Angler,' 1653.

MR. A. F. R. WOLLASTON writes from the Savile Club:—

"I have been invited to write a Life of the late Prof. Alfred Newton. If any of your readers, who have letters or reminiscences or other interesting information about Prof. Newton, will be kind enough to communicate with me, I shall be exceedingly grateful to them. I will of course undertake to return letters, &c., to the senders."

A PAMPHLET will appear very shortly, edited by Col. Colomb, entitled 'Mr. Nicholas Wakespear on "The Baconian Heresy."' This is an attempt to prove the plenary inspiration of Shakespeare.

MR. W. A. B. COOLIDGE writes from Grindelwald:—

"In your last week's review of 'Leland's Itinerary,' 'Bureho alias Insula rastorum' is

mentioned as doubtful. Is not the island wanted either that of Bréhou, or that of Burons, which are situated respectively W. and E. of Sark, one of the Channel Islands? And cannot we boldly read 'rastorum' for 'rastorum'? The word 'Rattus' is given in Du Cange."

THE MANCHESTER UNIVERSITY PRESS is publishing this week the 'Introduction to Mediæval Welsh' by the late Prof. Strachan, which had been announced as ready last November. Its appearance, however, was delayed by a copyright suit now happily terminated.

'A MANUAL OF AMERICAN LITERATURE,' specially written for the Tauchnitz edition by the professors of the English Department of Cornell University, and edited by Mr. Theodore Stanton, will be published at Leipzig and New York early this month. The American edition will be issued by Messrs. Putnam. This volume clears up the authorship of two American novels which made some stir in their day—'Democracy,' and 'The Bread-Winners.'

THE APPROPRIATION ACCOUNTS show that the national expenditure on the official 'History of the South African War' up to March 31st, 1908, was 33,000*l.*, and the receipts from royalties on the book—killed by the better *Times* history—were 600*l.* The balance to the bad was 32,404*l.* 3*s.* The 'History of the Russo-Japanese War' cost about 1,657*l.*, and copies sold produced 45*l.* The net loss in this case to March, 1908, was 1,612*l.* 2*s.* 8*d.*

WE notice the death at the age of fifty-nine at Halle of Dr. Hermann Ebbinghaus, Professor of Philosophy at the University of that town. His most important work was connected with experimental psychology. His books include 'Ueber das Gedächtnis,' 'Eine neue Methode zur Prüfung geistiger Fähigkeit, und ihre Anwendung bei Schulkindern,' and an 'Abriss der Psychologie.'

VICE-ADMIRAL REINHOLD VON WERNER whose death is reported from Charlottenburg in his eighty-fourth year, was the author of a number of works dealing with naval subjects—among them, 'Die Preussische Marine,' 'Erinnerungen und Bilder aus dem Seeleben,' 'Berühmte Seeleute,' and 'Bilder aus der deutschen Seekriegsgeschichte.'

EGINHARD VON BARFUS, whose death at the age of eighty-three is announced from Munich, was at one time an officer in the Prussian army, and served also in the East Indian army of the Netherlands. He wrote a number of novels and several books of travels: 'Durch alle Meere,' 'Bis in die Wildnis,' 'Im Lande der Buren,' and 'Auf Samoa.' He also translated Mr. Rider Haggard's 'Beatrice' and Mr. Kipling's 'The Light that Failed.'

RECENT Government Publications of interest include: Calendar of Papal Registers—Papal Letters, VIII., 1427-47 (15*s.*); Calendar of State Papers, Foreign, 1582 (15*s.*); and a Blue-book of the Education Department containing Financial Statistics for England and Wales (9*d.*).

SCIENCE

OUR LIBRARY TABLE.

Experimental Elasticity. By G. F. C. Searle. (Cambridge, University Press.)—The want of an elementary work on elasticity treated from the point of view of the experimental physicist has long been felt among students and teachers of physics. The student with only a limited knowledge of mathematics who wishes to study elasticity has found himself confronted with the difficulty of obtaining a textbook on the subject which, while not too advanced, will yet give an adequate account of the elementary theory, and an explanation of the principal experiments on elasticity which usually form part of a course on experimental physics. Mr. Searle is therefore to be thanked for having removed this difficulty by collecting and arranging in this short volume the valuable laboratory notes which he has composed during the last twenty years for use in the Cavendish Laboratory.

The book is divided into three chapters, of which the first deals with the elementary theory of elasticity. Starting with a general account of the elastic properties of materials and the statement of Hooke's Law, the author proceeds to investigate the nature of the strains produced by subjecting an elastic material to stresses and to develop the relations which exist between the elastic constants.

The second chapter is devoted to a consideration of some special problems in elasticity which are of particular interest from a practical point of view, such as the bending and torsion of rods and blades. In this chapter, too, is included an account of the strains produced in cylinders and rectangular rods under tension and torsion when the pull or twist is not applied evenly over the ends of the cylinder or rod. The author has been fortunate in securing in this portion of the work the co-operation of Dr. Filon, who has done much to develop this interesting and difficult subject.

The first two chapters, which are thus devoted to the theory of elasticity, are followed by a third which gives an excellent account of the practical methods usually employed to investigate the laws of elasticity and measure the elastic constants. First are given experiments to verify Hooke's Law, and then follow the usual experiments for determining Young's Modulus by the stretching of a wire, including the elegant and delicate modification of the method devised by Mr. Searle himself, in which the change of length on loading a wire is compared with the length of a wire stretched by a fixed load, the change being indicated by a spirit level supported by the two wires. The chapter also contains accounts of other methods of determining Young's Modulus, and the measurements of the modulus of rigidity and Poisson's ratio by the usual methods employed for these purposes. There is further an account of Lord Rayleigh's reciprocal relations and methods of testing them; and lastly some interesting experiments are described on the energy dissipated through torsional hysteresis. The volume closes with a series of useful short notes on some important dynamical principles, and a final one on "hints on practical work in physics," in which the author gives a humorous criticism of the errors into which students frequently fall when doing practical work, and some advice as to the best methods of avoiding them.

In his Preface Mr. Searle promises volumes similar to the present one on Experimental

Optics, Mechanics, Electricity and Magnetism, and Heat and Sound. We look forward to the publication of these volumes, which with that under notice should form an exceedingly useful series on experimental physics.

The World's Gold. By L. de Launay. Translated by Orlando C. Williams. (Heinemann.)—To those who are acquainted with the recent scientific literature of France, Prof. de Launay will be known as a prolific writer on geology, especially in its relation to mining; and it is a pleasure to meet with one of his works in an English dress. M. de Launay always writes clearly and well, and his work on gold may be read with much interest, whether the reader be geologist, miner, metallurgist, or economist. His object seems to have been to bind together the technical and the economic branches of his subject. For this purpose he discusses, as a geologist, the conditions under which gold occurs in nature; traces in detail the geographical distribution of the metal; describes the various methods of dressing and reducing gold ores; and finally rises to the economic study of gold.

Scientific improvements in the treatment of the ores, such as the invention of cyaniding, have revolutionized the gold industry in recent years. Vast bodies of ore formerly rejected for their poverty are now utilized, more or less profitably; and this development, not less than the discovery of new fields, has led to an unprecedented output of the precious metal. Yet the present supply, so far from being excessive for our needs, is considered by the writer hardly to meet them. M. de Launay writes, however, as an optimist: he has no fear of an early exhaustion, or even serious diminution, of our resources, and he looks to countries like Mexico and the South American republics, not to mention Central Asia, as likely to contribute largely to the world's gold supply in the future. For the next twenty years at least he foresees a yield as large as our present production, if not, indeed, larger. At the same time he has no dread of over-production or depreciation in the value of the metal. In fact, like most authorities, he holds that as time goes on poorer and poorer ores will come to be worked, and, as the cost of extraction will then necessarily increase, there may rather be a tendency to a rise in the value of gold.

It remains to be said that the work is introduced by an appreciative chapter from the pen of M. Charles A. Conant. The translation has been done with accuracy and judgment.

RESEARCH NOTES.

A REALLY striking experiment in further proof that the Alpha particle emitted by radio-active substances in an atom of helium is described by Prof. Rutherford in last month's *Philosophical Magazine*. As the author puts it, the problem was to find a substance sufficiently thin to allow the Alpha particles to escape, but impervious to the passage of helium, and then to ascertain whether helium would appear in an outer vessel into which the Alpha particles were, as he expresses it, "fired." The desired substance he found in excessively thin glass, and he succeeded in producing a tube of this less than one-hundredth of a millimetre thick, through which the greater part of the Alpha particles emitted by radium A and C passed easily. After filling this tube with radium emanation, he surrounded it with a larger and much longer

one exhausted to a high vacuum, and with a kind of mercury-pump arrangement which caused any gas contained in it to gather at the top. After twenty-four hours, no trace of the yellow line of helium was seen, but it appeared after two days. In four days both the yellow and green lines showed brilliantly; and after six days all the stronger lines of the helium spectrum were visible. Control experiments showed that this was due, not to the diffusion of the gas through the walls of the tube, but to the actual presence of the Alpha particles themselves in the outer vessel; and the possible objection that the helium was present in the walls of the outer tube, and was liberated on their bombardment by the Alpha particles, was met by other experiments. There seems, therefore, no further room for doubt that the Alpha particle of radium, after losing its charge, is an atom of helium.

Another much-disputed point in radio-activity has also been set at rest by the announcement by M. Jacques Danne of a new radio-active substance intermediate between metallic uranium and uranium X, which it is proposed to call radio-uranium. According to his communication to the Académie des Sciences, he obtained it by the treatment of some twenty kilogrammes of nitrate of uranium, and found that it had a radio-activity that more than doubled itself at the end of forty-four days. Uranium, therefore, comes into line with thorium and actinium, each of which produces a product, called radio-thorium in the one case and radio-actinium in the other, which comes between the simple substance and thorium X and actinium X respectively. The likeness between the different very radio-active substances is further increased by the discovery announced by Dr. Otto Hahn in the *Physikalische Zeitschrift* at the close of last year, that he had, with the assistance of Fräulein Meitner, discovered a further product of actinium, which he calls actinium C. According to him, it emits both Beta and Gamma rays and possesses a "period" of 5 minutes and 10 seconds, or double that of actinium B.

The January number of *The Philosophical Magazine* contains an article by Mr. W. Makover on the number of Beta particles expelled by radium, in which he comes to the conclusion that the number emitted per second by radium C in radio-active equilibrium with one gramme of radium amounts to 5.0×10^{10} , which seems considerably less than that already given by Prof. Rutherford. He also thinks he has obtained proof that the Beta rays are absolutely stopped, and not merely scattered, on meeting obstacles like glass of sufficient thickness, and that virtually the same amount of absorption takes place with glass as with aluminium. This experiment enables us to estimate the negative charge carried away from a known quantity of radium in radio-active equilibrium with its disintegration products, and fitly rounds off the "counting" experiments carried out by Prof. Rutherford and his lieutenants at Manchester, which have done so much to bring accuracy into our knowledge of the radio-active substances.

The "direction" of wireless telegraphy—or, in other words, the propagation of long ether-waves in one direction only—is receiving increased attention, and Prof. Macdonald's note on it in a recent number of the Royal Society's *Proceedings* can be recommended as a rather short cut to the theory of the subject. As the author puts it, the essential feature of the various systems of directed wireless telegraphy is the interference of two sets of waves differing in

phase, and proceeding from sources at a distance apart. He also gives us an insight into the practical differences between the German and Italian methods now in use and that adopted by Mr. Marconi, but without expressing any preference for one over the others. The paper is perfectly clear as well as concise, and is worth the attention of every one practically interested in the development of the new modes of communication. It should have some influence on the researches now being made by Prof. Branly and others into what is called tele-mechanics, or the art of transmitting power to a distance by waves in the ether and without wires.

Prof. Fleming in last month's *Philosophical Magazine* describes what is in effect an apparatus for the production of the electric current by an entirely new method. He fills an exhausted tube with a liquid alloy of potassium and sodium, and concentrates on the mercury-like mirror thus formed a beam from an electric arc lamp. A platinum plate inside the tube, and above the mirror, then receives a negative charge which is capable of measurement by a galvanometer, and Prof. Fleming seems to consider it possible thus to form a battery capable of giving a current of high electromotive force by the impact of light alone. His explanation of the phenomenon is that the ultra-violet rays of the spectrum "facilitate or cause" an escape of negative electrons from the metal on which they fall, and that this effect is greatest in the most electro-positive metals. He suggests that this may be the same with the particles of dust in the atmosphere, and may thus account for the imperfect transmission of long ether-waves in daylight. However this may be, the experiment is of very great interest, and raises more than one question of the kind which are more easily asked than answered, as to the source and path of the energy which is thus communicated to the electrons, and which gives them the power to escape from the metal in which they are imprisoned. It should be remembered that metallic potassium and sodium disintegrate directly they come in contact with moisture, and that Prof. Fleming's experiment is not to be repeated without strict attention to the precautions he gives.

In the current number of the Royal Society's *Proceedings* Mr. Jervis-Smith continues his investigation into the glow produced in an exhausted globe rotating in the circumstances described in the account of the Royal Society's soirée in May last (see *The Athenæum*, No. 4203). He now uses a silica bulb rotated to four or five revolutions per second until the glow is produced, when the bulb is slowly discharged through a wet string, and the glow disappears. If a magnetic field be established in the neighbourhood, the glow reappears, and the author's last experiments were undertaken to decide if the nature of the residual gas necessarily left in the globe on exhaustion exercised any effect on the phenomenon. The neon placed at his disposal by Sir William Ramsay gave a reddish glow when subject to the electrostatic field, but no afterglow, and was but feebly affected by the magnetic field. Air gave a brilliant after-glow in the magnetic field, even when the electrical conductor was placed at such a distance that no primary glow was produced. Oxygen gave the most brilliant effects, and hydrogen (which necessitated the use of a glass bulb) some less brilliant. A silica bulb rotated against a camel's-hair brush or the finger gave somewhat similar results in a magnetic field when exhausted as before. It may be remarked that phe-

nomena resembling the above sometimes take place when a glass tube exhausted to a high degree is exposed to a high-frequency current and then removed from the apparatus. Mr. Jervis-Smith offers at present no explanation of his phenomena, but they seem to point to a kind of electrical hysteresis or lag, as if the electrons, when set in violent vibration, took some time to reach again a state of equilibrium.

In the *Revue Générale des Sciences* for January the Abbé Moreux discusses the possibility of the existence of an atmosphere on Mars, and his paper, although not strikingly original, is a good summary of what is known on the subject. The conclusion to which he comes, with some reserves, is that Mars does possess an atmosphere, and even clouds, although its air must be less dense than that of the earth. He does not seem inclined to believe, without further proof, in the existence of the so-called canals, which have lately received a new explanation by M. Deslandres. According to the communication of M. Deslandres to the Académie des Sciences, which appeared in the *Comptes Rendus* at the close of last year, the upper layer of the sun's atmosphere was completely mapped out at the observatory at Meudon during the latter part of last autumn, and shows among other things a series of sharply defined long filaments which seem to be situated along alignments for considerable periods. As M. Deslandres points out, these markings seem to have much analogy with the supposed canals of Mars.

In the current number of *Science Abstracts* there appears a digest of papers by Mr. D. F. Comstock on the indestructibility of matter, the irregularities in the periodic law exhibited by the atomic weights of the elements, and an explanation of gravitation, to which I hope to return later. F. L.

SOCIETIES.

LINNEAN.—Feb. 18.—Dr. D. H. Scott, President, in the chair.—Miss H. Stuart Chambers, B.Sc., was admitted a Fellow.—Mr. David Reekie was elected a Fellow.—The President announced that two vacancies existed in the list of Foreign Members, caused by the deaths of Prof. Alfred Giard and Prof. Karl Möbius.—The President then left the chair, and was succeeded by Lieut.-Col. Prain.—A discussion on 'Alternation of Generations in Plants' was opened by Dr. W. H. Lang. An animated discussion followed, the speakers being Prof. F. O. Bower, Dr. D. H. Scott, Prof. J. Bretland Farmer, Prof. F. W. Oliver, and Mr. A. G. Tansley.

ROYAL INSTITUTION.—March 1.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Sir George Wyatt Truscott, the Lord Mayor, Mr. A. E. Garrett, Mr. D. Jones, Mr. E. Lunge, Dr. J. H. Openshaw, and Miss Power were elected Members.—The Hon. Secretary reported the death of Prof. Julius Thomsen, the distinguished Danish chemist, and an Honorary Member of the Institution, and a resolution of condolence with the family was passed.

SOCIETY OF ENGINEERS.—March 1.—Dr. J. S. Owens read a paper on 'A New Test for Concrete.'

ARISTOTELIAN.—March 1.—Mr. G. E. Moore, V.P., in the chair.—Dr. F. C. S. Schiller read a paper on 'The Rationalistic Conception of Truth.' The paper examined two important implications of Rationalism—viz., that truth was of an "independent" of man, and that knowledge was of a "transcendent" object—and exhibited the ambiguity of both terms.

1. If knowledge is to be possible, the "independence" of truth can mean no more than that its relation to man does not affect its nature. Hence there is no necessary connexion between being true and being known. Truth therefore becomes independent of verification, and unverifiable truth may exist both for man and for God. This inference has rightly been drawn by several Rationalists. But the only way of proving the actual existence of unverifiable

truth is to make this doctrine allege (and thereby prove) itself as the example required. Once, however, one unverifiable truth has been conceded, any number may exist. Hence the Rationalist is enabled to assert whatever he pleases and to declare it to be unverifiable truth. This explains why no proof of the a priori can ever be produced, and gives Rationalism a great controversial advantage, but reduces it to subjectivism.

2. In discussing the "transcendence" of the object of knowledge it is necessary to distinguish (1) the transcendence of the object of thought as such. This is, however, possessed by the "unreal" and worthless as well as by the "real," and so is merely formal and not important. (2) Objects of true perception are recognized by us as transcending the process of perceiving, but this transcendence is not absolute: it is essentially pragmatic, and relative to the function of such reality to organize our experience. Hence (3) it is a mistake to interpret it metaphysically as involving a real which is unconnected with our thought. To do so makes truth dependent on copying an unknowable real, and so impossible by definition. The only ways of avoiding this are (1) Scepticism and (2) Humanism. But the former of these needs to be eked out by the "practical makeshift" of a pragmatic view of truth, if it is not to paralyze action and be fatal to life. Hence Humanism is the only completely adequate conception of truth.—The paper was followed by a discussion.

BRITISH NUMISMATIC.—Feb. 24.—Mr. W. J. Andrew, President, in the chair.—The following were elected Members: Col. John W. R. Parker, Lieut.-Col. G. B. Croft Lyons, Capt. Neville R. Wilkinson (Ulster King-of-Arms), Capt. J. Sydney Henderson, Prof. F. P. Barnard, Miss K. Addison-Scott, Miss E. Stokes, and Messrs. G. M. Clark, P. Edleston, C. Goddard, J. A. D. Hale, H. W. Harding, O. S. Horn, G. F. Lawrence, W. M. Maish, W. Mayes, R. Pearce, A. H. Pocock, A. J. V. Radford, L. Ridout, M. Rosenheim, P. W. Steer, and H. Symonds.

The President continued his tentative contributions to 'A Numismatic History of the Reign of Stephen' with a section on 'The Duke's Money; Coins of Robert and William, Earls of Gloucester; Baldwin de Redvers, Earl of Exeter and Devon; William de Moion, Earl of Somerset and Dorset; and of Patrick, Earl of Salisbury and Wilts,' quoting Hoveden's record that when Duke Henry, afterwards Henry II., came over, he issued a new coinage, and not he only, but also the bishops, earls, and barons coined their own money. To Henry's first expedition in 1149 Mr. Andrew assigned the profile types of the class RUDING, sup. part ii, plate ii, Nos. 9 and 11; and to his then adherents William, Earl of Gloucester, and Patrik, Earl of Salisbury, coins bearing similar reverses struck at Wareham and Salisbury, the latter being No. 21, the full legends of which he believed to be: obv. PATRICI COM, rev. STANNING: ON: SA. Henry passed through England to Carlisle to be knighted at Whitsuntide, 1149, where a coin reading IOHAN: ON: CA was probably issued on that occasion. In 1153 he landed with his forces, probably at Wareham and Christchurch, which were then held by William, Earl of Gloucester, proceeding by Sherborne to Bruton, and thence by Devizes to Malmesbury and Wallingford. The earls of the West of England rose in his cause, and the evidence of the money preserved to us of this period closely corroborates that of the chronicles and charters. The general type issued was Hks. 260, and of Henry's own money we find the mints of Wareham, Sherborne, Taunton (?), Wiveliscombe, and Malmesbury; whilst of his earls' coinage we have Wareham, Dorchester, and Devizes as the mints of William of Gloucester; Dunster and Christchurch of William de Moion; and Exeter of Baldwin de Redvers. To the siege of Lincoln in 1144 Mr. Andrew assigned certain coins of type Hks. 260, which bore on the obv. the name ROBERT, which he believed represented Robert, Earl of Gloucester, and he suggested that they were issued for the payment of the garrison. He also attributed other coins, varieties of Hks. type 270, to the mints of Devizes, Malmesbury, and Sherborne.

Mr. Shirley Fox exhibited a short-cross penny of Henry II. and eight groats of Henry VI. He pointed out that all the groats showed a flawed pellet, and attributed the flaw, which breaks down the circumference of the pellet, to the punch used in sinking the die. He then advanced the theory that the dies used for some of the short-cross pennies were not engraved in the usual way, and he maintained that the design reproduced upon the coins was sunk into the die by means of a variety of punches. The straight lines and curves of the inscription and design on the obverse of the penny were classified by Mr. Fox, and in support of his

theory he established the fact that the great number of different markings on the coin are distributable into as few as ten groups. From this he argued that ten punches were used by the die-sinker in producing the design and inscription dealt with. Mr. Fox illustrated his thesis by building up an enlarged facsimile of the short-cross penny by means of paper diagrams, drawn to scale, and respectively representing the face of the particular punch adjudged to have been used.

Exhibits:—In addition to the coins mentioned, Mr. Fox exhibited a groat of Edward III. on which the back of the *n* in *HYB* is wanting, and a groat of Henry VII. with *x* instead of *c* in the king's name. Miss Helen Farquhar: a silver-gilt box decorated upon fourteen facets with portraits and heraldic designs, attributed to about 1618, Raleigh, Bacon, the Earl of Nottingham, and King James being represented. Mr. L. L. Fletcher: metal tickets issued by the East India Company's recruiting departments in London and Liverpool. Mr. W. Sharp Ogden: three pennies of Edward I.—one of Lincoln with the mint-name lettered *VIN · COL ·*; two of London, one reading *KW · R ·* and *IVI · TAS ·*, and the other bearing a wide crown with clearly defined pearls. Mr. Ogden also exhibited a penny of Edward II. of Durham, with a cross-pattée curved to the left at top and bottom like a cross-moline, for m.m. Mr. S. M. Spink: a unit of Charles I. from the Exeter mint (unpublished), and an angel of Henry VIII. with a castle for m.m., and the letter *h* and the rose omitted from the field of the reverse (unpublished).

MEETINGS NEXT WEEK.

- MON.** Society of Arts, 8.—'Modern Methods of Artificial Illumination,' Lecture IV., Mr. Leon Gaster. (Cantor Lecture.)
— Surveys Institution, 8.—'Giant London: the Evolution of a Great City, its Growth in Size and Value,' Mr. J. G. Read.
— Geographical, 8.30.—'Explorations in Central Asia,' Dr. M. A. Stein.
TUES. Royal Institution, 3.—'Evolution of the Brain as an Organ of Mind,' Lecture III., Prof. F. W. Mott.
— Colonial Institute, 8.—'The Development of Empire Trade and Industry,' Mr. B. H. Morgan.
— Institution of Civil Engineers, 8.—'Concrete and Masonry Dam Construction in New South Wales,' Mr. L. A. B. Wade.
— Anthropological Institute, 8.15.—'The Veddas,' Dr. C. G. Seligmann.
WED. Geological, 8.—'Some Notes on the Neighbourhood of Victoria Falls,' Mr. T. Colington. 'A Contribution to the Petrography of the New Red Sandstones of the West of England,' Mr. H. H. Thomas.
— Society of Arts, 8.—'The Application of the Microscope to the Study of Metals,' Mr. W. Rosenheim.
THURS. Royal Institution, 3.—'Recent Advances in Agricultural Science,' Lecture I., Mr. A. D. Hall.
— Royal, 4.30.
— Institution of Electrical Engineers, 8.—'The Dielectric Strength of Compressed Air,' Mr. E. A. Watson.
— Society of Antiquaries, 8.30.
FRI. Astronomical, 8.
— Physical, 8.—'The Effect of Radiations on the Brush Discharge,' Mr. A. E. Garrett. 'On Pirani's Method of measuring the Self-Inductance of a Coil,' Mr. E. C. Snow. 'Exhibition of a High-Potential Primary Battery,' Mr. W. S. Tucker. 'On the Least Moment of Inertia of an Angle Bar Section,' Mr. H. S. Kowall.
— Royal Institution, 8.—'Modern Submarine Telegraphy,' Mr. S. G. Brown.
SAT. Royal Institution, 3.—'Properties of Matter,' Lecture III., Prof. Sir J. J. Thomson.

Science Gossip.

THE OXFORD UNIVERSITY PRESS are to publish a volume of the remarkable 'Bushman Paintings' which we noticed last year, and which, we then hoped, would secure some permanent record.

MESSRS. GEORGE PHILIP & SON'S spring announcements include: 'Practical Elementary Science,' in three parts, by Mr. T. Samuel and Mr. H. Foxcroft; 'A Guide to Geographical Books and Appliances,' prepared by Mr. J. F. Unstead and Mr. N. E. MacMunn, edited by Mr. A. J. Herbertson; 'School Gardening,' by Mr. W. E. Watkins, and Mr. A. Sowman; 'A Rational Geography,' Part II., by Mr. E. Young; and 'Our Own Islands,' by Mr. H. J. MacKinder.

THE UNIVERSITY OF CAMBRIDGE is about to establish a Chair of Astrophysics, and the first Professor to occupy it will be Mr. Hugh F. Newall, F.R.S., who has filled the office of President of the Royal Astronomical Society during the last two years, being succeeded in February (when he delivered his closing address) by Sir David Gill. In addition to the instruments (hitherto used by Sir William Huggins) which, as has been already mentioned in *The Athenæum*, have been presented to the University by the Royal Society, some valu-

able spectroscopes have recently been offered by Major Hills, and accepted.

THE EDINBURGH ROYAL SOCIETY took possession on Monday night of part of their new premises, 22, George Street. The President, Sir William Turner, will declare the premises formally open at a later date, when they are completed.

DR. T. G. LONGSTAFF, the well-known Alpinist and explorer of Nepal and Tibet, will undertake a fresh Himalayan expedition in the spring. His destination is the Eastern Karakoram, where he hopes to reach both the Saichar and the Saltoro glaciers. He will be accompanied by Lieut. Morris Slingsby, but on this occasion he will not take with him any Alpine guides.

PROF. TURNER states that the variable star, 2, 1909, Andromedæ, recently announced by Madame Ceraski, has been found registered on plates taken at Oxford for the Astrographic Catalogue, the first as far back as November 9th, 1893, when the magnitude was 8.8. In 1895 this was a little above the 9th, but rose to 8.5 on October 15th, 1907. From that time it would seem, from the Moscow observations, to have sunk continuously to the twelfth at the end of last year.

Two more small planets were photographically discovered by Prof. Max Wolf and one by Herr Kopff, at the Astrophysical Institute, Königstuhl, Heidelberg, on the 18th ult.

In our Science Gossip last week (p. 262, col. 1, l. 16), for "north-easterly" read "north-westerly." The meteor appears to have been seen over the whole of the South of England and a large part of the North of France.

FINE ARTS

A History of Painting in Italy. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas. Vol. III. (John Murray.)

(Second Notice.)

PASSING to Mr. Douglas's notes in themselves, we do not find in them sufficient excuse for the deliberate neglect of other critics which we mentioned in our last article. Many of them, despite their assertive tone, are not above discussion. Space, however, obliges us to limit ourselves to a few examples. Mr. Douglas, for instance, starts with the questionable statement that Simone Martini's influence was more powerful, both in Siena and abroad, than was that of the Lorenzetti. The consensus of modern critical opinion, as well as the testimony of the Trecento painting of Italy, points to the reverse. As in his 'History of Siena,' Mr. Douglas still valiantly supports Dr. Richter's and Prof. Wickhoff's opinions by insisting upon the "Rucellai" Madonna as a genuine work of Duccio. We agree with Mr. Douglas that the majority of modern critics have become converted to the rather obvious fact of the Siennese parentage of this much-discussed and world-famous painting; but we cannot accept his conclusions that we have here a work by Duccio himself, rather than by some one among his more able followers. Putting aside all questions of quality and stylistic differences (conclusive as they appear to the present reviewer), it is far

from proved that the "Rucellai" Madonna was in reality painted in 1285, or that it is, of necessity, identical with the picture known to have been ordered of Duccio in that year. The mere existence of a document recording the commission of such a picture in that particular year is hardly sufficient to do away with those morphological and qualitative differences which divide the "Rucellai" altarpiece from all of Duccio's admittedly genuine works. Nor do Mr. Douglas's arguments for the authenticity of this picture, put forward on other occasions, ingenious though they be, succeed in convincing us. We are, happily, not alone in our opinion that we have here a superlative example of Duccio's school; such an opinion is already held by critics of authority.

But if we cannot accept the "Rucellai" Madonna as a genuine work of the master's hand, we can still less accept as his such an evident school-work as the enthroned Madonna in the church of the Badia a Isola. Following a comparatively modern tradition, Mr. Douglas boldly ascribes this work to Duccio's so-called "second period." In the case of the "Rucellai" Madonna, the close similarities to some of Duccio's works which that picture unquestionably exhibits in certain parts may be said, not without some show of reason, to justify the arguments of those who would have it a work of the great master himself; but surely no such defence can be sustained in regard to the altarpiece of the Badia, which bespeaks a very different hand, and a vastly wider divergence from the master's style. The acceptance of such a work as this would, in fact, necessitate an entire reconstruction of Duccio's artistic personality as we know it. Morphological reasons alone, apart from all other considerations of quality, technique, and style, would suffice to contradict Mr. Douglas's attribution in this case.

In regard to Duccio's followers, Ugolino and Segna, we cannot agree with Mr. Douglas in eliminating from the list of the former artist's works such a characteristic creation as the polyptych in the Museo di S. Croce at Florence, rightly ascribed to him by Cavalcaselle. Such a hypercritical attitude on Mr. Douglas's part ill accords with his previous acceptance, as a work of Ugolino's brush, of such a picture as the Giottesque 'Coronation of the Virgin' in the Florentine Academy. We are glad to find, however, that Mr. Douglas does not here insist upon this attribution, given by him in his 'History of Siena.' We cannot, again, accept the one work which he chooses to illustrate as an example of Segna's manner—the large altarpiece now in the Pinacoteca at Città di Castello. This work—which, by the way, Mr. Douglas fails to recognize as identical with the picture which was formerly in S. Domenico di Città di Castello, and was tentatively cited by Cavalcaselle as a possible work of Pietro Lorenzetti's earlier years—has little in common with Segna's style, and is by another of Duccio's followers, who executed several

panels existing in Siena and the neighbouring country-side.

To the list of Simone's works, and of those of the Lorenzetti, Mr. Douglas adds nothing that is not already known. Following Cavalcaselle, he still gives to Pietro Lorenzetti and his immediate followers the frescoes of 'The Thebaid,' 'The Last Judgment,' and 'The Triumph of Death' in the Campo Santo at Pisa—works which, for all their evident traces of Pietro's influence, show no real signs of the master's own handiwork, and appear to us to belong to a considerably later date than that of Pietro's death. Whether these works are due to native Sienese artists at all seems, indeed, questionable. The influence of both Pietro and Ambrogio extended, as we know, far beyond the walls of their native city, and Pisa herself was not entirely destitute of painters. As to Simone, Mr. Douglas would have done well to submit the altarpiece ascribed to that artist, once in the Opera del Duomo at Orvieto, and now in the collection of Mrs. Gardner in Boston, U.S.A., to a more searching examination. He might in consequence have been more inclined to agree with other critics in ascribing this interesting work rather to Simone's brother-in-law, Lippo Memmi. The one additional panel which Mr. Douglas gives to Simone's pleasing pupil Naddo Ceccharelli—now belonging to Prince Liechtenstein—has already been described by Cavalcaselle in the Italian edition of his 'History.' Mr. Douglas does not appear to have recognized certain other unsigned pictures by Naddo, in different collections, all of which bear, we think, the impress of his manner.

No new light is thrown on such interesting minor painters as Bartolo di Fredi, Luca di Tomoné, and Andrea Vanni, although Bartolo, at least, may be said to call for a better understanding of his not unimportant art. Paolo di Giovanni Fei is, on more than one occasion, strangely confused with Andrea Vanni. The editor contributes an appendix to the chapter on Bartolo di Fredi and his school, in the shape of a note on the little-known painter Andrea di Bartolo. Mr. Douglas seems to have forgotten, however, that Andrea's masterpiece, the beautiful 'Assumption' recently left by Mr. Yerkes to the Metropolitan Museum of New York—which he reproduces here, as if it were for the first time—was published and minutely described by Mr. Berenson not less than three years ago. Among other paintings attributed by Mr. Douglas to Andrea is one of the most charming, and to us one of the most characteristic, works of Paolo di Giovanni Fei—the little 'Madonna delle Nevi' of the Siena Cathedral. Taddeo di Bartolo is enriched, again, by one of the finest of Lippo Memmi's figures, the St. Peter of the Louvre, where, it is true, it has long borne Taddeo's name in the face of its parentage.

In regard to the earlier painters of Umbria and the Marches, Mr. Douglas's notes contain little that can be said to enlarge upon his text. We may, however, point out that the one new departure

which they do contain in connexion with Allegretto Nuzi of Fabriano—i.e., the remarkable influence exercised by Bernardo Daddi upon that artist's work—far from being a "commonplace of modern criticism," is, in fact, a theory but recently advanced by one of Mr. Douglas's contemporaries. To our knowledge of the early art of Modena, Bologna, and Northern Italy—of late the object of careful treatment on the part of Signor Venturi and others—the editor's notes add little that is new, and call for no particular discussion. Mr. Douglas might here have hazarded a correction of Cavalcaselle's somewhat unjust estimate of such an interesting minor painter as Jacopo Avanzi of Bologna, who has suffered not a little at the hands of his more famous namesake of Padua. He might also have insisted on the Sienese derivations of Barnaba da Modena's pleasing art, and, whilst admitting the Sienese influence clearly visible in the works of Vitale, might well have remarked it, in a still stronger degree, in those of Lippo Dalmasi and certain others. In speaking of such a rare master as Michelino da Besozzo we should have mentioned the charming example of that painter's brush recently acquired by the Museum of Berlin.

So we might proceed at length to point out what we regard as deficiencies in Mr. Douglas's notes, were it not for the ungrateful nature of such a task, as well as the undoubted merit of much of his editorship where he has permitted himself a broader cast in the waters of modern criticism. As it is, we can only repeat that we should not have dwelt so long as we have done upon these deficiencies, were it not for the important character of the work Mr. Douglas has been called upon to accomplish, and his consequent obligations to modern criticism in general—obligations which, as we have already pointed out, he seems only partially to have realized. We had hoped for a wider and more serenely impartial system of annotation than that which Mr. Douglas has shown in the last two volumes entrusted to his care. Only by such an open and comprehensive attitude can justice be done to a modern edition of Crowe and Cavalcaselle's monumental work, and only by such a treatment can it be made to keep its well-deserved place as the foremost work of reference in regard to the history of Italian painting. Mr. Douglas's task is not yet at an end. We hope that his methods will broaden with the forthcoming volumes.

THE ROYAL SOCIETY OF PAINTER ETCHERS AND ENGRAVERS.

This Society displays on the present occasion such a good average of work that we regret that the absence from its ranks of some of the most distinguished etchers in England prevents its being entirely representative. Since the secession of Mr. Strang and Mr. Cameron, and the gradual withdrawal of M. Hellen from the highest rank of etchers, the exhibitions of the Society have been mainly remarkable for the work of Mr. Robert Spence, Mr. Brangwyn, and

M. Béjot. To this list of principal exhibitors may be added this year the names of Mr. Alfred Bentley and Mr. Sydney Lee. Mr. Bentley's principal plate, *Boatbuilders, Rye* (24), is modest in aim and proportions, but its clear and elastic draughtsmanship and handsome composition make it very attractive. Its form is flowing and gracious, and Rembrandt in his lighter key of colour has evidently been an influence in suggesting Mr. Bentley's conception of landscape drawing. This influence would be felt strongly if we could compare the plate with the best work of M. Béjot, whose clearness has a more sophisticated brilliance and less tranquillity. The plates contributed by the Frenchman on this occasion show him as passing through an unfortunate phase. He is breaking up his designs into an exaggerated light and shade which destroys their unity, and prevents that comparison of multitudinous, yet closely related forms which makes a city so amusing a place to idle in. This view of things is well expressed in Mr. Ernest Lumsden's *Towers of Notre Dame from North* (30), which, without being at all crowded with figures, yet calls up for us the delicate hum of town life—of many interesting things simultaneously presented—of past and present nicely interwoven into a vision absorbingly attractive even to a superficial observer.

This superficial city charm has always lent itself to interpretation by the etcher. One might fancy that his needle (gliding over the copper without penetrating appreciably its fine surface) must continually whisper the ancient maxim, "Glissez, n'appuyez pas." At a later stage of the technique, it is true, the acid gnawing into the copper offers other counsel, and it is at this stage that Mr. Frank Brangwyn feels the suitability of etching to his peculiar gifts. Even before the acid touches the plate, however, we fancy many parts of the work would give a very appreciable print as drypoint, so trenchant is the stroke by which the artist renders the most strenuous side of city life. His largest plate, *Old Hammersmith* (129), is finely drawn, and handsomely composed as a piece of line, but ruined by over-emphasis of the pool of light in the centre of the design, which reminds us of the circle of limelight that follows a popular actor over the stage. We should like to see a clean print of this plate in order to judge whether this is the result of vicious printing, or whether what should be the finest example of Mr. Brangwyn's work as an etcher has been actually spoiled by weakness for melodrama. The *Inn of the Parrot, Dixmuden* (196), is a very inferior design, but the *Church of St. Nicholas, Dixmuden* (208), is nobly ordered, if still slightly marred by the stressing of the central light. In this case the defect might easily be remedied by emphasizing the darks to the spectator's left. Sky and church would then blend as light together by comparison with the splendid sombre mass which would make up the great field of the picture. Both these large plates are drawn with liquid and unctuous continuity, indicating abounding vitality and nervous force.

Mr. Sydney Lee in *San Pedro* (271) handles a sombre architectural scheme with more severity than Mr. Brangwyn, but has none of his genial inventiveness. The aspect, however, is well chosen, the simple black silhouette of a figure well placed. Creative power, on the other hand, as opposed to finely cultivated observation, is apparent in Mr. Spence's work. The large *Rheingold* (50) shows his limitations. It is flaccid in line, and seems inspired by decadent

examples. In his illustrations to George Fox's Journal, however (which when complete will constitute one of the most important series of etchings issued in our day), he continues to prove himself a modern primitive of irresistible sincerity. In the firelight subject *Fox and the People of Dreams* (61) we have a powerful rendering of humanity at a moment of great dramatic significance. We are conscious of tremendous spiritual issues which make life momentous, and the sense of high import betrays itself in a tensely of execution beside which Mr. Brangwyn's splendid amplitude looks slightly loose and rhetorical. The one has a style confident and homogeneous. The other is driven to coin on the spur of the moment, a new expression, but his desperate shifts have a sharp eloquence which more than atones for a certain strangeness of form, and by this rugged power Mr. Spence's plates, so quaint of aspect, penetrate their envelope of costume and period, and bring the past before us in its true importance. Herein he is almost the only artist of the present day who ranks as a fine historian, and modest as his work is in scale, it is the most important in these exhibitions.

Of the less important work, there are the mezzotints of Mr. Frank Short (76) and Mr. David Waterson (177), excellent in their way, but too realistic in design for one to disengage them confidently from the possibilities of super-artistic photography. In line work—when it is in the hands of a man with more feeling for tone than line, and with an outlook as literal as (indeed, more literal than) that of the two artists just named—we are sometimes made to feel the same comparisons, and the very accomplished *Portsmouth Fishing-Boats* (193), by Mr. W. L. Wyllie, affects us much as would a representation of the same scene on the cinematograph—which admittedly implies a certain degree of exhilaration. Work apparently more within the possibilities of photography, but really removed by the discriminating clarity inherent in line, is shown in a certain number of drawings of trees and the like, such as the *Nettles and Hemlock* (121) of Miss Constance Pott, *The Cedar* (125) by Sir Charles Holroyd, and the blossom studies by Miss Anna Airy (176, 206, and 219), and this is a field which might be more worked with advantage. We must mention also the thorough technique of Mr. Lawrence Philips's *Castle of Chillon* (266), of the book-plates of Mr. Sherborn (99) and Mr. Eve (114), and of the Paris subjects of Mr. Herman Webster (48 and 49). Mr. Charlton's *Harbour Bar* (78) is the best of his plates—as literal as the others in execution, but redeemed by the choice of a subject giving long simple lines, the design of which remains imposing even under such treatment. Great proficiency of its kind is to be found in the dainty lacework of Mr. and Mrs. Charles Watson (71 and 73), wherein the drawing is photographic, but the values most tactfully adapted to purposes of prettiness. There are also good portrait studies by Mr. Malcolm Osborne (132) and Mr. George Gascoyne (163), and noteworthy landscapes by Mr. Frank Newbolt (1), Miss Katherine Kimball (34 and 237), and Mr. Mortimer Menpes (209).

PASTELS BY MR. SIMON BUSSY.

A DEMAND for quite small pictures is almost all that is left for living artists in the way of art patronage, and in catering for this demand the proprietors of galleries have been far too prone to rely on the

productions of painters vowed to the manufacture of such articles, and nothing further; and it is to this restricted outlook that we must trace the dullness of the majority of minor exhibitions. The show of Mr. Bussy's pastels at the Goupil Gallery, and the collection of Mr. George Thomson's water-colours which preceded it, make us hope for the inauguration of a better system. If small buyers can be induced to invest, not in the glib imitation of a complete picture, but in the frankly slighter notes of a serious painter, there is no reason why they should not get work of permanent charm, and at the same time assist materially in raising the standard of artistic production. These colour-notes by Mr. Bussy are very simple, but very deliberate and individual—no flock of pigment but has its place in the scheme. Occasionally, perhaps, an unreasoning partiality for certain tones of deep yellow may be felt; but as a rule the harmony is complete, particularly in the studies of evening skies over sombre pine woods—subjects in which the tender sequence of hues is set down with singular perfection. *Environs de Menton* (4), *Petite Mare dans le Tyrol* (6), and *Petit Lac dans le Tyrol* (22) may be cited as beautiful examples of such schemes of dusky pearl-like colour, and they are but a few of many. Harmonies of blazing scarlet and orange Mr. Bussy handles with not quite the same certainty, but on occasion with a biting force and truth which are remarkable. *Ile vénitienne* (19) and *S. Nicoletto del Lido, Venise* (26), are examples which thus startle by their subtle verisimilitude while dealing with effects which in themselves are hackneyed enough. This choice of familiar themes is the exception, however, in the work of an artist who is a very fresh observer of nature, and at the same time bent on setting down his observations with a high degree of that economy of hand and loyalty to the nature of his material which count for so much in pictorial suavity and completeness. Colour in the present series is his particular subject of research. The form is but little laboured, yet in the majority of cases he shows a good instinct for space-design.

SMITH'S 'CATALOGUE RAISONNÉ.'

JOHN SMITH'S 'Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters,' of which Messrs. Sands & Co. have just issued a literal reprint, is a remarkable book, and has maintained an undisputed authority as a work of reference for just 80 years: the first volume was published in 1829, and the ninth—the valuable supplement—in 1842. It is probably the only reference book on art in English which has enjoyed so long a life and has not been superseded, either wholly or in part. Bromley's 'Engraved Portraits,' it is true, was published in 1793; but that is more of a list than a treatise, and so far as mezzotints are concerned it was rendered useless by Chaloner Smith's great compilation, which, after no long interval, has been in part superseded by monographs on many of the leading men dealt with by him.

Dr. Hofstede de Groot's 'Catalogue of Dutch Painters,' of which the first volume was reviewed at length in *The Athenæum* of August 8th last, will not, even when completed, entirely supersede Smith's 'Catalogue,' for Dr. de Groot has confined his scholarly attention entirely to Dutch painters, and has thrown overboard the Flemish and French artists who find a place in Smith. So far, however, as the Dutch section goes, Dr. de Groot has not

merely superseded Smith, but has really produced an entirely new work.

The appearance of this admirable reprint *en bloc* of nine volumes is a sort of retribution. A book in constant demand, it has of late years been the sport of some of the second-hand booksellers, who have apparently combined to force it up in the open market to a price far beyond the reach of less wealthy collectors, and those who have in one way or another to do with pictures. From 14*l.* in 1889 it rapidly advanced to 40*l.* in 1899, and then to 49*l.* in 1901. The rapid and disproportionate rise in the auction value of the book was obviously due not to any sudden and widespread want, but to a process of inflation not unknown on the Stock Exchange. The "fall" came much sooner than was expected, and from an entirely unexpected reason—namely, the knowledge, first that Dr. de Groot was preparing a revised edition, and secondly that Messrs. Sands were about to place a large edition of the reprint on the market. 'Book-Prices Current' records in cold type the result, and from its pages we see that during the last season or two sets of the original issue have sold for 20*l.*, 13*l.*, 11*l.*, and 10*l.*; and a still further drop is probable. Picture-dealers are usually well able to pay a good price for an indispensable work of reference, but there are others to be considered—people to whom such a book as Smith's 'Catalogue' is absolutely essential, and to whom 30*l.* or 40*l.* is a very serious outlay. It is not sufficient that the book is available both in the Print-Room and in the Library of the British Museum, and in most of the public libraries in the metropolis and in all the large provincial cities and towns. We shall doubtless hear much to the effect that the new edition is not to be compared with the old, with its stout hand-made paper and so forth. As a matter of fact, it is quite as good, but there will always be a demand for odd volumes of the old issue to complete imperfect sets.

Apart from the advantage of bringing down the extravagant price demanded for the original edition, the wisdom of reprinting the work as a whole is seriously open to question. To have edited it and brought it up to date would have involved a vast amount of labour; but to have tinkered with it would have been unwise in the extreme. With the exception of the pictures in public and royal collections, probably 80 per cent of those enumerated by Smith have changed hands once or more. Many other important pictures by the various artists have come to light during the last half-century, whilst many of those described by Smith have disappeared, for the present at least. Looking through this reprint, therefore, is much like wandering in a long picture gallery in which most of the canvasses have been cut out of the frames, or like taking a century-old guide-book on a tour in Rome. The collections of William Beckford, Lord Northwick, Foster of Clewer, Higginson of Saltmarsh, C. Bredel, H. A. J. Munro, Fontaine, Lord Lonsdale, the Baron Verstolk de Soelen, and the King of Holland, to mention only a few at random, have all been dispersed.

Smith never imagined the length to which his 'Catalogue' would extend. He contemplated that it might need "four or even five volumes." In the preparation of the first he met with difficulties which "frequently induced him to relinquish the idea of offering it to the public," partly on account of the "great uncertainty of remuneration." There was, however, no lack of welcome from the press of 1829. *The*

Athenæum gave it six columns, and *The Literary Gazette* nearly three; and the promise to continue the work if the author were sufficiently encouraged was fulfilled in 1830, when the second part appeared. The others followed in rapid succession, and by 1837 the whole series had appeared, the Supplement coming out five years later.

One may search the usual reference books in vain for any biographical particulars of John Smith, the author of this classical 'Catalogue.' *The Gentleman's Magazine*, which can generally be relied upon for obituary notices of public men up to the sixties of the last century, is silent on the subject of his death, which was not recorded in *The Athenæum*, *The Literary Gazette*, or *The Times*. I am able, however, to supply two brief facts, copied by a descendant from the family Bible: the first that Smith was born in 1781, and the second that he died on August 8th, 1855. He was all his life a picture-dealer—first in Great Marlborough Street, and afterwards at 137, Bond Street—and assisted in the formation of nearly all the great collections made during the earlier years of the nineteenth century. His 'Catalogue' is dedicated to Sir Robert Peel, for whom he had acted as picture expert for twenty years (i.e., 1809–1829), and it is chiefly to his enterprise and wide knowledge that we owe the select collection of Dutch and Flemish pictures of Peel which now forms such an important part of the National Gallery. Smith and Nieuwenhuys—the latter catalogued the collection of the King of Holland—were the leading picture-dealers of London for many years, and both as experts and men of business enjoyed the confidence of all who had dealings with them.

In his great and prolonged enterprise Smith was assisted by George Stanley, about whom also the ordinary books of reference are silent; but I have discovered that he died *circa* 1856–7, in the seventy-sixth year of his age. His son, who is still hale and hearty at eighty-seven, was abroad at the time of his father's death, the first intimation of it he received being an announcement of the funeral on his return to England after a long absence. George Stanley died in or near Camberwell. He was for many years in business as an auctioneer, chiefly in Bond Street, and some of his most important sales were those of Prince Lucien Bonaparte's fine collection of pictures, dispersed at Stanley's rooms, 29, St. James's Street, in May, 1816, and Richard Cosway's library, which he sold at Cosway's late residence, 20, Stratford Place, in 1818, and the choice collection of pictures, sold (also on the premises) in May, 1821.

George Stanley was associated with Smith in one of the latter's triumphs of picture-dealing. Smith, in his long note to the entry of Rubens's 'Chapeau de Paille' (i.e. Poil) in the 'Catalogue Raisonné,' ii. 229–31, states that it "was purchased by the Writer, in conjunction with another person," at Antwerp on July 29th, 1822, for 32,700 florins, which with the auction duty of 10 per cent, and other incidental expenses, is about 3,000 guineas. Smith's "another person" was C. J. Nieuwenhuys, but throughout the affair Smith and Stanley were working in collaboration, and went together to Antwerp to examine the picture when it was on view. Smith and his associates were prepared to go to 40,500 florins. The work was publicly exhibited in March, 1823, at Mr. Stanley's auction-rooms, 21, Old Bond Street. The price of admission was a shilling, and the "Memorandum of the Picture," written by Stanley, was sixpence, one of the conditions of admittance

being that "no person will attempt to sketch or copy from the picture." "Never," says Smith, "did any other picture receive such universal admiration and applause.... During the four months of its exhibition nearly 20,000 persons visited it." The speculators cleared 1,000*l.* by the exhibition, and sold the picture to Sir Robert Peel for 3,500 guineas.

After holding a large number of sales of various kinds, Stanley gave up auctioneering and took to literary work. His adoption of a new calling seems to have synchronized with the preparation of Smith's 'Catalogue Raisonné.' How far, or to what extent, the collaboration extended we shall probably never know. Stanley is not anywhere mentioned in the 'Catalogue' as an assistant, but it may be assumed that his help, both in the biographical descriptions and in the literary portion of the various entries, was considerable. He published nothing under his own name until Smith's 'Catalogue' was finished, or nearly so; and in 1848 his 'Classified Synopsis of the Principal Painters of the Dutch and Flemish Schools,' was issued by Henry G. Bohn, an excellent little book now rarely met with. Then came a new edition—the second—of Bryan's 'Biographical and Critical Dictionary,' issued by Bohn in 1849, based largely on the editor's MS. notes and memoranda of pictures, prints, and other matters relating to the fine arts and artists made "during the last thirty years." He added 1,300 new names in all. It may be pointed out that the name of the editor of the second edition of Bryan is repeatedly given as "J. Stanley" in the new edition published by Messrs. Bell & Sons. Stanley's edition of Bryan is remarkable for the fact that it included the first good notice of Gillray, "and this article appears to be" (observes a later writer on Gillray) "the most important authority appealed to by subsequent writers in elucidation of his career." Stanley seems to have known Gillray, and happened to be passing Mrs. Humphrey's house in St. James's Street when the caricaturist, shortly before his death, made an attempt at suicide by jumping out of the window of an upper storey.

W. ROBERTS.

CARAN D'ACHE.

THE death on Friday in last week of M. Emmanuel Poiré, who enjoyed a worldwide reputation as a caricaturist under the name of Caran d'Ache (a manipulation of the Russian for lead pencil), removes a black-and-white artist of remarkable gifts and versatility. Born in Moscow in 1858, the grandson of a captain in Napoleon's "Grand Army," Caran d'Ache was French in every respect except birth. At the age of twenty he settled in Paris, and served the regulation period in the French army, on leaving which he for a time held a post as draughtsman in the War Office. A friendship with Richard O'Monroy (the Vicomte de Saint-Genies) opened up a new source of livelihood to the War Office draughtsman, and he quickly became a popular contributor of unconventional caricatures to *Gil Blas*, the *Vie Parisienne*, the *Caricature*, and the *Figaro*. The astute manager of *Le Chat Noir*, Rudolphe Salis, enlisted the artistic aid of the new caricaturist, and to the decoration of that bizarre cabaret he contributed a series of four drawings illustrating 'La Retraite de Russie.' The pictures, drawings, stained-glass windows, and other decorations of this historic place were kept together until March 22nd, 1904, when the collection was dispersed at the Hôtel Drouot.

Caran d'Ache was essentially French in his work, and in spite of several attempts to popularize him in England and America, he never really found acceptance in either country. He was frankly anti-British, like M. Willette, but in both cases the antipathy was national rather than individual, for no Frenchman could be more charming than he in the company of an Englishman. Caran d'Ache was peculiarly at home in "taking off" the lighter side of French frivolity, particularly life in the barracks.

His work during the last twenty years has been enormous. Two admirable collections of his best pictures and drawings have been issued of recent years. The more important was that which appeared as the fifth part of *L'Album*, on the cover of which was perhaps his most famous hit, a whole-length portrait of 'Sa Majesté Guillaume II.' with the facial representation of an eagle. He was the creator of the "Histoires sans Paroles," which, curiously enough, made the fortune of the *Fliegende Blätter*. Another excellent collection of his works was published in "Les Maitres Humoristes" series in 1907; and No. 70 of *L'Assiette au Beurre* (Jan. 4, 1902), the whole of which was illustrated by him, showed a new departure of his inventive genius.

For the last two or three years Caran d'Ache has been profitably busy in yet another vein, the manufacture of toy figures cut in thin wooden board. The vogue of these has been enormous, and large quantities have been sold in this country, in spite of their high prices. Many prominent figures in Paris literary and social life have been caricatured in this manner. As a popular caricaturist in black and white Caran d'Ache had grown rather out of date, and other men had taken the place from which this versatile man had somewhat unexpectedly fallen.

THE NEW PICTURE GALLERY AT THE VATICAN.

By the courtesy of the Director of the Vatican Pinacoteca, Monsignor Misciattelli, we were recently enabled to give our readers a description of the new Gallery, and a general notice of the proposed arrangements of the pictures (see *Athenæum*, Jan. 9). We also stated that it was expected the Gallery would be open to the public towards the end of February. The announcement was written previous to the earthquake at Messina and Reggio, a national disaster which has caused the abandonment or postponement of numerous projected functions throughout Italy. In the present case it is, happily, only a brief postponement, arising from the withdrawal of the workmen who were finishing the Gallery, to fit up certain chambers at the Vatican which, in accordance with the Pope's directions, were to be converted into a hospital for the reception of sick and wounded from Calabria and Sicily. At present both Monsignor Misciattelli and the architect, Prof. Comm. C. Schneider are in agreement that the Gallery will be finished by the 18th inst. The Gallery may be visited by his Holiness on the 19th, the *festa* of St. Joseph; from the 20th to the 31st it will be open by special invitation; and on April 1st to the public.

On one point there will be a slight departure from the original proposal: the Byzantine pictures will not be placed in Room I. It appears that the Vatican authorities were not aware of their wealth in this department of pictorial art. Instead of some twenty panels, it has been discovered that there are nearly one hundred. These have always belonged to the depart-

ment of the Library, but, whether from want of wall-space or of interest in the art, only few of them had been exhibited, the rest being stored in cabinets. When, however, the present Prefect of the Library, Padre F. Ehrle, heard of the proposal to exhibit the few examples shown in the Museum of Christian Art, he placed the whole of the collection at the disposal of his colleagues. It was then seen that the series would be too numerous to be included in Room I. along with the *trecentisti* Italian pictures. It has therefore been determined to add a supplementary room to the Gallery, devoted to their special exhibition.

MADAME HENRIETTE RONNER.

THE death, announced on Wednesday, of this distinguished lady, calls for more than a passing notice, for Madame Ronner was one of the best of the painters who have found artistic inspiration in cats. She has humanized the cat just as Landseer humanized the dog. Madame Ronner, who attained to the great age of eighty-seven, came of a family of artists: her grandfather, father, and an uncle and aunt were all artists of talent. Her father, Josephus Augustus Knip, was a well-known animal and landscape painter, who enjoyed a considerable vogue in France as well as in his native country, Holland. Madame Ronner was born at Amsterdam on May 31st, 1821, and received her art instruction from her father, who, however, unfortunately, became blind at the age of fifty. The daughter was from her earliest childhood fond of drawing, and at the age of fifteen received unexpected encouragement, inasmuch as one of her pictures sent to an exhibition at Düsseldorf found a purchaser. In 1850 she married Mr. Telco Ronner, and they went to live in Brussels, where she had remained ever since.

Curiously enough, most of Madame Ronner's existing early sketches and studies are of dogs, but she also painted landscapes and still life. Her first picture to create a widespread sensation, 'La Mort d'un Ami,' was exhibited at Brussels in 1860: it represents a hawk with a Belgian cart drawn by two dogs, one of which is lying dead, with the owner kneeling on the stones, mourning his lost beast of burden. Since the sixties Madame Ronner had devoted herself almost entirely to cats, finding in them an inexhaustible fund of inspiration.

Though her work was frequently to be seen on the Continent, Madame Ronner did not exhibit in London until 1891, but up to 1903 she was represented nearly every year by one or more pictures. In 1877 the King of the Belgians conferred upon her the Cross of the Leopold Order, an honour rarely granted to women. Examples of her work are in the public galleries at the Hague, Amsterdam, and Dordrecht, and in 1892 the French Government purchased one of her pictures. In 1891 'The Henrietta Ronner Album' was published in three languages—Dutch, French, and English; whilst M. Émile Wesley contributed an admirable work on her art to the first volume of 'Dutch Painters,' edited by Max Rooses, and published in London by Sampson Low & Co. in 1898.

SALES.

THE notable feature of the sale at Christie's last Saturday was N. Maes's Portrait of an Old Lady, in black dress with white ruff and cuffs, seated in a chair, which realized 2,152*l*. The following pictures were also sold: J. van Goyen, A Town on a River, with a cathedral, 273*l*; River Scene, with buildings, boats, and figures, 190*l*; Opie, Col. Donald Macleod

of St. Kilda, 152*l*; Beechey, Portrait of a Lady, in black dress, 630*l*; Hoppner, Sir Vyell Vyvyan, 7th Baronet, in brown coat and white vest, 136*l*; G. Lundens, A Party of Children playing Blind Man's Buff near a Cottage, 105*l*; Morland, A Gipsy Encampment in a Wood, 210*l*.

Messrs. Christie also sold on the 24th ult. the following engravings: A. Dürer, The Small Crucifixion, 140*l*; The Knight and Death, 175*l*; Adam and Eve, 190*l*; Melancholia, 190*l*; Rembrandt, Ephraim Bonus, 110*l*; The Story of Letitia, after Morland by J. R. Smith, 60*l*; The Fortune-Teller, after Peters by W. Ward, 105*l*; Lady Grey and Children, after Laurence by S. Cousins, 84*l*; Dulce Domum, and Black Monday, after Bigg by J. Jones, a pair, 71*l*.

Fine-Art Gossip.

PROF. C. J. HOLMES has in the press 'Notes on the Science of Picture-Making,' which are addressed to the young painter rather than the beginner; and Mr. Laurence Binyon will publish shortly 'The Mind of the Artist,' thoughts and sayings illustrating the principal movements in European art. Messrs. Chatto & Windus will publish both these books.

MESSRS. CHATTO & WINDUS are also publishing in 'The Art and Letters Library' 'Stories of the Spanish Artists' until Goya, collected and arranged by Luis Carreño, and 'Stories of the French Artists from Clouet to Ingres,' collected and arranged by Mr. P. M. Turner. There will be an ordinary and a special edition, the latter having four additional illustrations.

THE 'FLORENCE PRESS BOOKS' of the same firm are to include 'The Little Flowers of St. Francis,' translated by Prof. T. W. Arnold, and Stevenson's 'Virginibus Puerisque' with illustrations by Mr. Norman Wilkinson.

THE OXFORD UNIVERSITY PRESS announce the fifth volume of Dr. Farnell's book on 'The Cults of the Greek States.'

By the death of Mr. Joseph Swain at the age of eighty-nine we lose one of the last of the engravers of the sixties, a period famous for fine work upon the woodblock. Swain shared with the brothers Dalziel the engraving of designs by Millais, Fred Walker, Boyd Houghton, Sandys, and others. Every one of Sir John Tenniel's cartoons went through his hands.

A SERIES of lectures has been given in Dublin under the auspices of the Arts and Crafts Society of Ireland. The lectures included one on 'Cabinet Making,' by the Earl of Mayo, President of the Society; on 'Tapestry Weaving,' by Miss Gleeson; on 'Bookbinding,' by Miss Fitzpatrick; and on 'Enamelling,' by Mr. Oswald Reeves.

THE death is announced from New York of Mr. Russell Sturgis, architect, and writer and lecturer on art subjects. He was the editor of a 'Dictionary of Architecture,' in three volumes; and author of 'European Architecture,' 'How to Judge Architecture,' and about 500 monographs or papers dealing with decorative art. One volume of his 'History of Architecture' has just been published, and another is in proof form; for the rest only rough notes exist. Mr. Sturgis was born in Baltimore in 1836, started in life as a practical architect, and studied architecture in Europe. The greater part of his life was spent in New York; and he gradually exchanged architectural work for writing.

M. RAYMOND BALZE, who died yesterday week in Paris at the age of ninety, was born in Rome, the son of French parents, and studied art in Paris under Ingres, and in company with his brother Paul. Raymond Balze painted a large number of

religious pictures, some of which are to be found in the churches of the Midi, and also historical subjects, in which he preserved the classical style of his master. Two of his works were in last year's Salon, one of which was based on the familiar legend indicated by the title, 'Sixte-Quint reçoit ses Nièces, et, choqué de leur Costume, dit, "J'ai bien des Nièces, mais ce sont des Blanchisseuses."'

THE Comte du Passage, who died recently at the Château de Froben (Somme), was a cavalry officer by profession, and studied sculpture under Mène and Barye. He first exhibited at the Salon in 1865, and his work had been familiar there since that date. His exhibits were nearly always of the chase, cavaliers, and animals; but he obtained a wide success with some of his historical subjects, notably one of Jeanne d'Arc. The Comte was seventy years of age.

M. RAPHAËL COLLIN has, after an unusually protracted contest—there were nine ballots—been elected to the Académie des Beaux-Arts, in place of M. Hébert, who died in November last. At the final ballot M. Collin had nineteen votes, against twelve given for M. Gervex and three for M. Roybet.

THE next Salon of the Société des Artistes is to include a special exhibition of the works of Albert Maignan, and also, it is expected, a selection of the works of M. Hébert, two members of the Society who have passed away since last year's Salon. The *conférences* and the *séances musicales*, which formed attractive features last year, are to be continued.

EXHIBITIONS.

SAT. (March 6).—Mr. Herbert P. Dollman's Water-Colours, 'A Smiling Land,' Messrs. Graves's Gallery.
—New Society of Painters and Sculptors, Second Exhibition, Rowley Gallery.
—Miss E. M. Paterson's Water-Colours, 'From the North Sea to the Adriatic,' Mr. T. McLean's Galleries.
THURS. (March 4).—Mr. F. A. Hopkins's Water-Colours, 'Pleasant Landscapes of Normandy,' Private View, Mount Street Galleries.
SAT. (March 13).—Paintings of Flowers and Gardens; and Miss Donald-Smith's Paintings, 'Venice and the Lagoons,' Private View, Baille Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—Works by M. Debussy. M. CLAUDE DEBUSSY's music, by its originality, delicacy, charm, and, in his orchestral works, admirable colouring, is most interesting. The composer casts aside the forms in which Beethoven, modifying and enlarging them, forcibly expressed his thoughts and feelings; and he records in his own way impressions he has received, frequently from nature. He mixes his harmonic as well as his orchestral colours with striking ingenuity and effect. In spite, however, of his many strong points, one cannot but wonder whether the composer, in casting aside, to use his own expression, the "wrinkles and paint" of the past, has not also cast aside some of the qualities which have given strength and lasting value to much of the music of the classical masters. Haydn was guided by Carl Philipp Em. Bach, Mozart by Haydn, and Beethoven by all three, but especially Mozart, yet in time their individuality became fully manifest, and indeed strengthened by what may be termed their years of apprenticeship. Is M. Debussy's art merely a genre, or the opening of a new path? This must be left to time to decide. Meanwhile let us recognize and

enjoy the works of an able and sincere artist.

At the Symphony Concert last Saturday afternoon he conducted his three Nocturnes for Orchestra. They were composed in 1890, and the music is more readily grasped than was the case with that of the 'Sea Sketches,' which were played last year at these concerts, and under M. Debussy's direction. The title of No. 1, 'Nuages,' shows what inspired the composer. The simple, delicately coloured "cloud" figure, also the mournful recurring phrase telling of human feeling, form the sole material of the short movement. No. 2, 'Fêtes,' with its lively music, which slightly recalls Berlioz, and the processional theme announced by three muted trumpets which interrupts it, is both picturesque and poetical. Concerning the third, 'Sirènes,' in which Mr. Smallwood Metcalfe's choir took part, we hesitate to speak, for the performance was not satisfactory.

BECHSTEIN HALL.—*Debussy Concert.*

On the previous evening the Société des Concerts Français (MM. Willaume, Marel, Macon, and Feuillard) gave their Debussy Concert. The programme included the Quartet in G minor, of which a most refined rendering was given. Mlle. Hélène M. Luquiens, in the impassioned 'Trois Chansons de Bilitis' and other songs, proved herself an accomplished artist and a sympathetic interpreter of the composer's music; moreover, the excellent accompanist, M. Yves Nat, must not be forgotten. M. Ricardo Viñes played pianoforte solos skilfully, yet with hardly his usual fine feeling.

The programme ended with the 'Danse Sacrée' and 'Danse Profane' for chromatic harp (Madame L. Wurmser-Delcourt) and accompaniment of strings, but though well rendered the impression they created was peculiar rather than pleasing.

QUEEN'S HALL.—*Philharmonic Concerts. Bach Choir.*

At each of the last two Philharmonic Concerts there was a new conductor. On February 18th Signor Luigi Mancinelli gave a firm rendering of Beethoven's C minor Symphony, also of the interesting and effectively scored Prelude to the second act of Goldmark's 'Die Königin von Saba.' Mr. Arthur Hervey conducted his pleasing, picturesque tone-poem 'Summer,' originally produced at Cardiff. M. Godowski's performance of Chopin's F minor Concerto was clever and brilliant, while that of Brahms's 'Paganini' Variations was wonderful as regards technique. In the quiet numbers his playing was most delicate and refined, but in others he drew the attention of the audience to himself rather than the music.

Last Wednesday the conductor was Herr Bruno Walter from Vienna, and his fresh and sympathetic interpretation of Schumann's First Symphony in B flat was properly appreciated. Miss Ethel M. Smyth has arranged her Overture to her opera 'The Wreckers' for concert

performance, and, we may add, made the end much stronger. The fine rendering under Herr Walter's direction proved most successful. Herr Emil Sauer was the pianist, and he gave a striking, yet restrained reading of the solo part of Beethoven's E flat Concerto; a little more feeling, however, in the slow movement and in parts of the Finale would have been acceptable. In Chopin's 'Allegro de Concert' he had a splendid opportunity of showing his delicacy of touch, strength of finger, and faultless technique.

The Bach Choir gave a concert on Tuesday evening. Two of Bach's cantatas were included in the programme, the one sacred, 'Wachet, betet,' the other secular, 'Der zufriedengestellte Aeolus'; but the rendering of both was far from satisfactory. They can hardly have been properly rehearsed. Considering the name the society bears, we think every effort should have been made to present these works in a worthy manner. The programme, too, was very lengthy, and it was long past ten o'clock before Sir Charles Stanford's new Choral Overture 'Ave atque Vale' even began. The work was written in memory of Haydn, who died in 1809, and Tennyson, who was born in the same year. Verses from Ecclesiasticus are sung by the choir, and at the words regarding famous men, "such as sought out musical tunes," a part of Haydn's 'Emperor's Hymn' is introduced. Sir Charles's music is bold and dignified. In one quiet passage, "Their bodies are buried in peace," there was a touch of true pathos. He conducted his own work, the rest of the concert being under the direction of Dr. H. P. Allen.

Vincenzo Bellini: a Memoir. By William A. C. Lloyd. (Sisley).—Bellini's operas have now almost passed into oblivion, and it is seldom that his name is seen even on a concert programme. The beauty and tenderness of his melodies, especially when they were sung by the great vocalists of the first half of the nineteenth century, were, however, powerful attractions. In the matter of technique the composer was weak, and though our author thinks that the age of Tritto (viz., eighty-four), Bellini's teacher of counterpoint at the Naples Conservatorio, had much to do with this, the weakness nevertheless remains a fact. Further, his orchestration was thin, but Cherubini admitted that fuller accompaniments would not improve Bellini's lovely melodies. Bizet is said to have tried to rescure 'Norma,' but gave up the task, declaring it to be impossible. Of 'Norma,' Wagner praised the rich flow of melody, adding that "even the most determined opponents of the new Italian school of music do this composition the justice of admitting that, speaking to the heart, it shows an inner earnestness of aim." But an opera of which the chief merit lies in the charm of its melodies would not pass muster at the present day, so there seems little chance of a revival of Bellini's works. Mr. Lloyd acknowledges their weak sides, and his constant reference to the beautiful, tender, or pathetic melodies becomes a little wearisome. His book nevertheless is interesting. His account of the Italian opera composers of the second half of the eighteenth century, and of the classical

school giving place to the romantic in Italy, is concise and instructive; while his remark that "it will not be far wrong to say that the first definite realization of romanticism came from Vienna, when in 1805 Beethoven produced his great opera," deserves note, for Weber is constantly mentioned as the founder of romantic opera. Then the description by Bellini himself of his method of writing an opera, and of his endeavour to study carefully the characters of his *dramatis personae* before composing, shows that the words of his books were not looked upon by him as mere pegs on which to hang his music. In his concluding chapter Mr. Lloyd answers some objections which have been raised against the school to which Bellini belongs. In it he declares that "the tendency of much, though not all, of the music of to-day to overstep the boundaries of art is apparent." The boundaries of the art of music, as hitherto practised, are certainly being overstepped; yet this may indicate the birth of a new art, a combination of arts even in instrumental music.

Musical Gossip.

MR. ROBERT ARTHUR will begin at the Coronet Theatre on April 26th a season of Italian grand opera, when Mr. Louis Hillier is to introduce to London an Italian operatic combination.

A FESTIVAL at Vienna to commemorate the hundredth anniversary of the death of Haydn will be held from the 25th to the 29th of May. The Imperial Chapel, the Opera, the Philharmonic Society, the Conservatorium, the Rosé Quartet, &c., will take part in it. The conductors will be Felix Weingartner, Carl Luze, Franz Schalk, Ferdinand Loewe, and Eugen Thomas. During the festival meetings of the International Society of Music will be held. There will be a notable gathering of musicians from Germany, France, Italy, America, and England.

PERFORMANCES NEXT WEEK.

- SUN. Concert, 2.30, Royal Albert Hall.
- Sunday Society Concert, 2.30, Queen's Hall.
- Sunday League Concert, 7, Queen's Hall.
- TUES. Mr. Emil Sauer's Pianoforte Recital, 3, Queen's Hall.
- Miss Susan Metcalfe's Song Recital, 3.15, Bechstein Hall.
- Leighton House Chamber Concert, 4.30, Leighton House.
- WED. Miss Maud Dixon's Pianoforte Recital, 8.30, Bechstein Hall.
- Madame Frickenhaut's Pianoforte Recital, 3, Bechstein Hall.
- Mr. Archy Rosenthal's Pianoforte Recital, 3, Aeolian Hall.
- THURS. New Symphony Orchestra, 3, Queen's Hall.
- Madame Curcio's Pianoforte Recital, 3, Queen's Hall.
- Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
- Mr. Cecil J. Sharp's Concert Lecture, 2.30, Steinway Hall.
- FRI. Miss Auréli Jones's Pianoforte Recital, 8, Bechstein Hall.
- SAT. Miss Susan Metcalfe's Song Recital, 3, Bechstein Hall.
- Mr. Thomas Danhill's Chamber Concert, 8.15, Steinway Hall.
- London Halland Concert, 3, Royal Albert Hall.
- Queen's Hall Orchestra, 3, Queen's Hall.
- Madame Wieniawski's Vocal Recital, 3.15, Bechstein Hall.
- London Chamber Concert Association, 8.30, Victoria Rooms, Kensington.

DRAMA

THE WEEK.

CRITERION.—*The Real Woman: a Play in Three Acts.* By Robert Hichens.

SOMEHOW Mr. Hichens loses his sense of proportion when writing for the playhouse. His method in fiction is to build up carefully both the scheme and the settings of his stories by innumerable touches of detail, and he needs plenty of time to set the drama in motion as well as to indicate its surroundings. Now that is just what is not permissible in the theatre; so that he starts there with a handicap. Then, too, he has always been attracted by the bizarre and the abnormal, and seems unable to bring to the stage that faculty of seeing human

facts in their relative importance which is an essential in the playwright. In 'The Medicine Man' Mr. Hichens and his collaborator, Mr. Traill, exaggerated the phenomena of hypnotism, and conceived that this one theme, presented without variation or dramatic development, could fill out a play. In 'The Real Woman' the whole plot turns on a bet made among fashionable idlers that a charming lady will capture the affections of an earnest young philanthropist. At best it is only a subject for comedy. Mr. Hichens tries to work out of it a drama of sentiment.

The cause of the mischief, beautiful Lady Arden, goes, with no idea of accepting the challenge, in pursuit of the philanthropist, Hugh Graham, to Poplar, and there finds him helping Diana Woodham—a girl who, we learn subsequently, is one of the victims of love—to nurse her dying sister. He accepts her ladyship's proffers of help, and quickly falls in love with her. Then the truth comes out that Lady Arden's interest, genuine though it is, has been more or less prompted by the bet which she has not discouraged; and at the same time it is discovered that Diana has been betrayed by the very man who has laughed at her saviour and offered to bet on his weakness. Graham is disillusioned, and the heroine, rather ashamed of her set's treatment of this earnest knight of Lady Poverty, falls back on the devotion of Mark Vernon, a far too forbearing suitor. We are to suppose that the "real woman" is Lady Arden. She, however, carefully as Miss Evelyn Millard tries to endow her with charm, is not alive at all. Nor is Vernon, pleasantly as Mr. Allan Aynesworth seeks to convey his fastidious refinement. Nor is Graham, notwithstanding the picturesque poses and resonant diction of Mr. Ainley. As for the seducer, Carruthers, he is but the villain of melodrama, and Mr. Waring can make him nothing more; while a duchess brightly represented by Miss Annie Hughes is but a gramophone giving out epigrams. The only real character is the ruined girl, Diana, and Miss Kate Cutler's acting in this part is the striking feature of the interpretation.

THE TUDOR FACSIMILE TEXTS.

Beaumont End, Amersham.

AMONG the last batch of volumes sent to subscribers and for review was 'Gentylines and Nobylite.' My attention has been drawn to the fact that the British Museum copy (C. 40, i. 16) is a "made-up" volume. The pasted-in frontispiece has obviously been supplied in facsimile, and has, I believe, always been so described. The following leaves, too, are comparatively modern (probably early nineteenth century), though printed in imitation Gothic lettering—A i, A vi, C ii, C iii. The 'General Catalogue' is silent as to imperfection, but in the three-volume 'Catalogue of B.M. Books printed in England before 1640' the inserted leaves are described as "in facsimile." Another copy is in the Pepys Collection at Cambridge, and I have taken steps to have it examined in this connexion. I will prepare a slip embodying these facts to be sent to subscribers for insertion in the facsimile copy.

Will you further allow me to state that I am rapidly nearing the completion of my first list of fifty volumes, and that I shall be very glad indeed to receive suggestions as to printed books and manuscripts it would be desirable to reproduce in facsimile, including general literature as well as old English drama, and especially "fragments"?

JOHN S. FARMER.

P.S.—Since the foregoing was in type Mr. Fleming, the photographer charged with the reproduction of these facsimiles, informs me that "the Magdalene copy is no doubt perfect, though stained a bit; the folios mentioned are all different to the B.M. copy, but the others are the same." When opportunity serves I will have these particular folios reproduced.

Dramatic Gossip.

MR. SIDNEY LEE'S 'Shakespeare and the Modern Stage' (published here two years ago) has just been running in a German translation, as a feuilleton, through the *Neue Preussische Kreuz-Zeitung*. The translator, Herr Joeza Savits, formerly manager of the Royal Theatre at Munich, strongly supports Mr. Lee's plea for scenic simplicity in the production of Shakespeare.

THE OXFORD UNIVERSITY PRESS has in preparation popular editions of Marlowe and Ben Jonson. The Marlowe is being edited by Mr. Brooke and Prof. Walter Raleigh, and the Jonson by Mr. Percy Simpson. As is already known, a library edition of Ben Jonson's works, edited by Prof. C. H. Herford and Mr. Simpson, has been in preparation at Oxford for some time.

THE death of Mr. G. R. Weir, at the age of fifty-six, at Belfast on Monday removes one of the oldest and ablest members of Mr. F. R. Benson's company, to which he had belonged since 1883. Mr. Weir established a reputation as an exponent of Shakespeare's comic characters. His Stephano, Sir Toby Belch, and Autolycus are all remembered with pleasure by playgoers.

Two new plays by Mr. James Duncan have been produced at the Abbey Theatre, Dublin, this week. The longer, 'A Gallant of Galway,' is a romantic drama of eighteenth-century life in Ireland. The principal parts were filled by Mr. Marriott Watson and Miss St. Clair Swanzy.

TO CORRESPONDENTS.—O. A.—W. T. L.—W. M.—Received. W. H. S. J.—Forwarded B. P.—Not suitable for us. No notice can be taken of anonymous communications. We do not undertake to give the value of books, china, pictures, &c.

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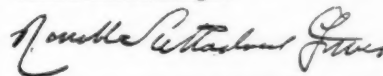
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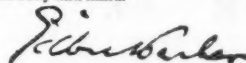
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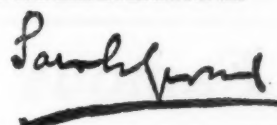
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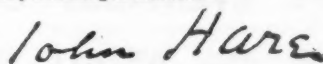
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Agents for Scotland, Messrs. BELL & BRADFUTE and Mr. JOHN MENZIES, Edinburgh.—Saturday, March 6, 1909.